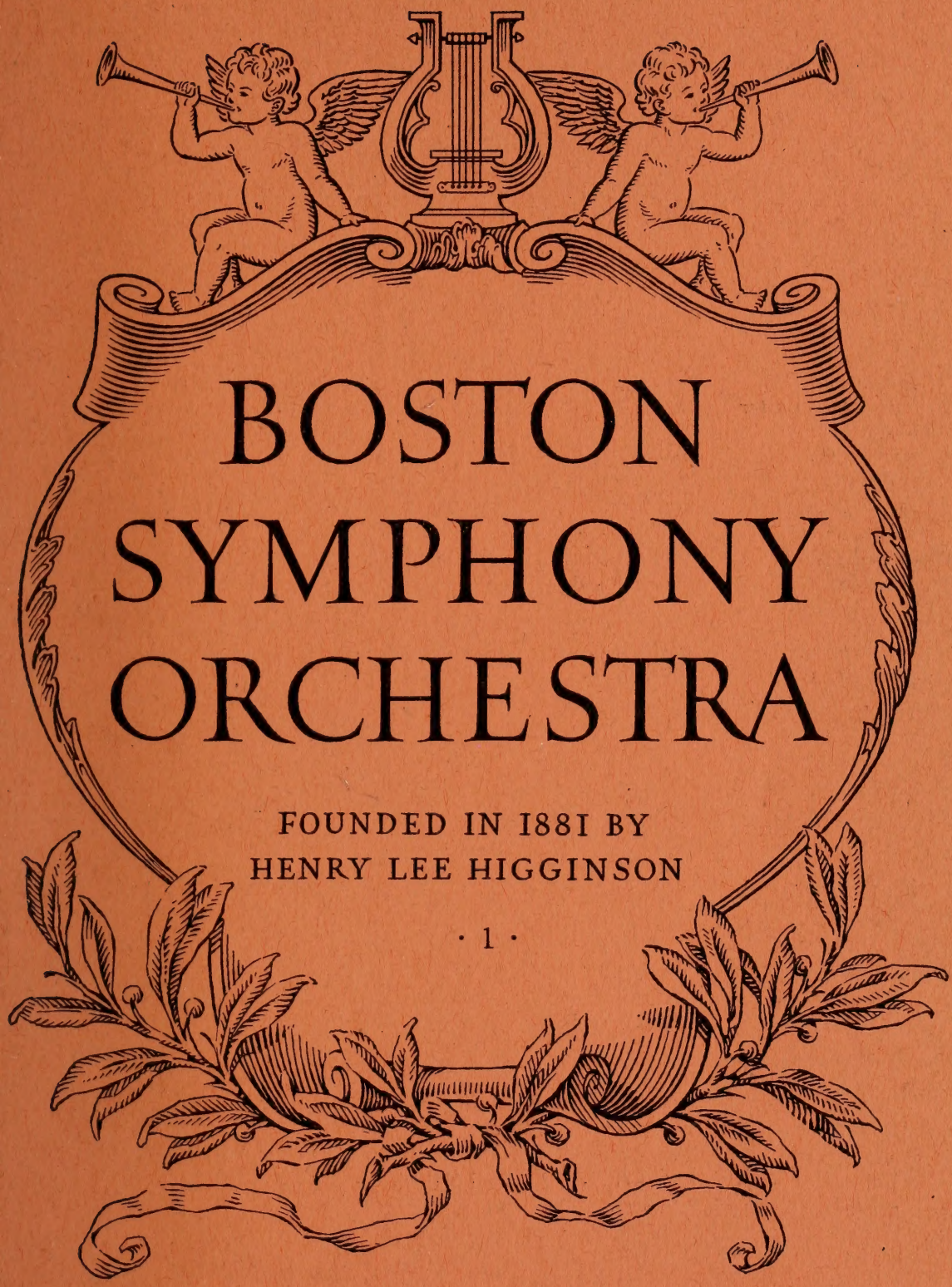

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SIXTY-SIXTH SEASON

1946-1947

Boston Symphony Orchestra

[Sixty-sixth Season, 1946–1947]

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SIXTY-SIXTH SEASON, 1946–1947

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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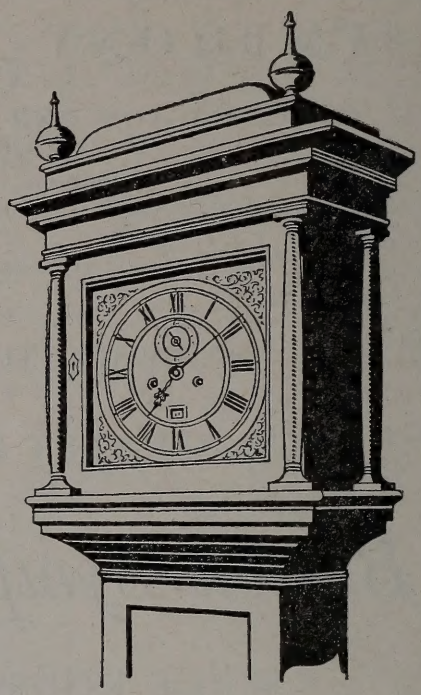

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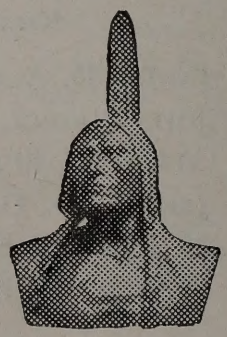

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Flower Arrangements
Our Tuesday Broadcasts
The Book Fair
Tuesday Evening Series

FLOWER ARRANGEMENTS

The exhibition of flower arrangements which occupies the gallery this week is connected with the Judging School and sponsored by the Garden Club Federation of Massachusetts and the Massachusetts Horticultural Society. The awards have been made by members of the Judging School and are in three classes: 1) line arrangement; 2) mass arrangement; 3) table arrangement.

• • •

OUR TUESDAY BROADCASTS

This season the radio sponsorship of the Boston Symphony Orchestra and its Saturday evening broadcasts have been discontinued. The loss of our sponsor is, needless to say, a serious financial setback. But the announcement of a new series of Tuesday evening broadcasts has been generally welcomed.

The Orchestra's concerts will be heard on a national network of the American Broadcasting Company, on a sustaining basis, on Tuesdays from 9:30 to 10:30 E. S. T. This has been made possible by a transference of the shorter evening series in Symphony Hall from Mondays to Tuesdays, a similar change in the Cambridge series from Wednesdays to Tuesdays, and the broadcast of concerts on tour from Providence, New Haven, Pittsburgh, Detroit, New London, and Hartford. Tuesday evening Pop concerts, Esplanade concerts, and Berkshire Festival concerts will result in a season of forty broadcasts.

The Boston Symphony Orchestra will thus continue to serve its innumerable and widespread audience of the air waves. Many from this audience have expressed their satisfaction that symphonic music, heretofore concentrated

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in week-end radio programs, may now be heard in the course of the week as well. The Boston part of this radio audience will thus be increased to include the Saturday evening subscribers. Since no Tuesday series exceeds six concerts, the bulk of the broadcasts will be available to all Tuesday subscribers.

The Boston Symphony Orchestra was the first major orchestra to be heard on the air. The Saturday concerts were broadcast from January 23, 1926, to the end of the season (WBZ). There were broadcasts by the National Broadcasting Company in the season of 1935-1936 of Saturday evening winter and Pop concerts, and, in 1936-1937, of a series of Thursday evening and occasional Friday afternoon concerts. There were likewise Pops and Esplanade broadcasts in 1938 by the Yankee Network. On December 26, 1942, the Boston Symphony Orchestra again went on the air on a sustaining basis by the Blue Network (the first part of each Saturday evening program). Beginning December 25, 1943, these concerts were sponsored by the Allis-Chalmers Manufacturing Company of Milwaukee. For the season 1945-1946 the hour was changed to include the second portion of the program. The sponsorship ended with the Berkshire Festival concert of August 10, 1946.

• • •

THE BOOK FAIR

The Boston Book Fair will be held at Symphony Hall on October 14, 15, 16, and 17. As in the past, there will be two sessions each day. The afternoon session will commence at 3:00 and the evening session will begin at 8:15. Doors will open at 1:30 and 7:00.

A new feature will be "The Street of Books." The "Street" will consist of simulated store windows representing the Cooperating Bookstores. In each window will be a display, planned and arranged by the bookstore concerned.

As before, there will be a display of the Thousand Best Books, wherein patrons will be able to browse through

the best books that have been published in the last year. In addition, there will be exhibits of Cook Books, Music Books, Sports Books, Books of Hobbies, and many other interesting and informative displays.

Among the authors who will speak this year at the Book Fair will be Elliott Roosevelt, Russell Janney, James Montgomery Flagg, Odell and Willard Sheppard, Dr. Gordon Seagrave, Captain Ellis M. Zacharias, Monro Leaf, H. Allen Smith and many others.

Thursday afternoon will be devoted to the Children. There will be two sessions, one for younger children and the other for the teen-agers. Various juvenile authors and entertainers have been selected for this afternoon, and in addition, a 20 minute film, "Sinbad, the Coastguard Dog," will be shown.

Thursday night will be Sports night, Neal O'Hara, the Traveler columnist, as chairman. Also on this program will be Sarah Palfrey, tennis champion, and Ed Zern, author of "To Hell with Hunting." There will be a short mystery drama, a "Whodunit" in the flesh. The audience will see a "crime" committed and then will hear the solutions.

For art lovers there will be a showing of the 57th Annual American Exhibition of Water Colors and Drawings. This exhibit features several types of art such as Water Color, Gouache, Casein and Pen and Ink Washes. This exhibit is being furnished by the American Federation of Arts.

• • •

TUESDAY EVENING SERIES

The first of six concerts on Tuesday Evenings (at 8:30) by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will take place in Symphony Hall next Tuesday, October 8. The program will consist of Shostakovitch — Symphony No. 9, Brahms — Symphony No. 3, and Strauss — "Till Eulenspiegel's Merry Pranks."

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The fact is that a sound investment program cannot be built on haphazard advice. It should be based on a thorough study of the individual's resources and needs. The choice of investments should then be made by specialists who are guided by the findings of a balanced staff of experienced investment analysts.

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FRIDAY AFTERNOON, OCTOBER 4, *at* 2:30 *o'clock*

SATURDAY EVENING, OCTOBER 5, *at* 8:30 *o'clock*

SHOSTAKOVITCH ..... Symphony No. 9, *Op.* 70

I. Allegro
II. Moderato
III. Presto
IV. Largo
V. Allegretto

(*First performance in Boston*)

SCRIABIN ..... "Le Poème de l'Extase," *Op.* 54

INTERMISSION

BRAHMS ..... Symphony No. 1 in C minor, *Op.* 68

I. Un poco sostenuto
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

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SYMPHONY NO. 9, *Op.* 70

By DMITRI SHOSTAKOVITCH

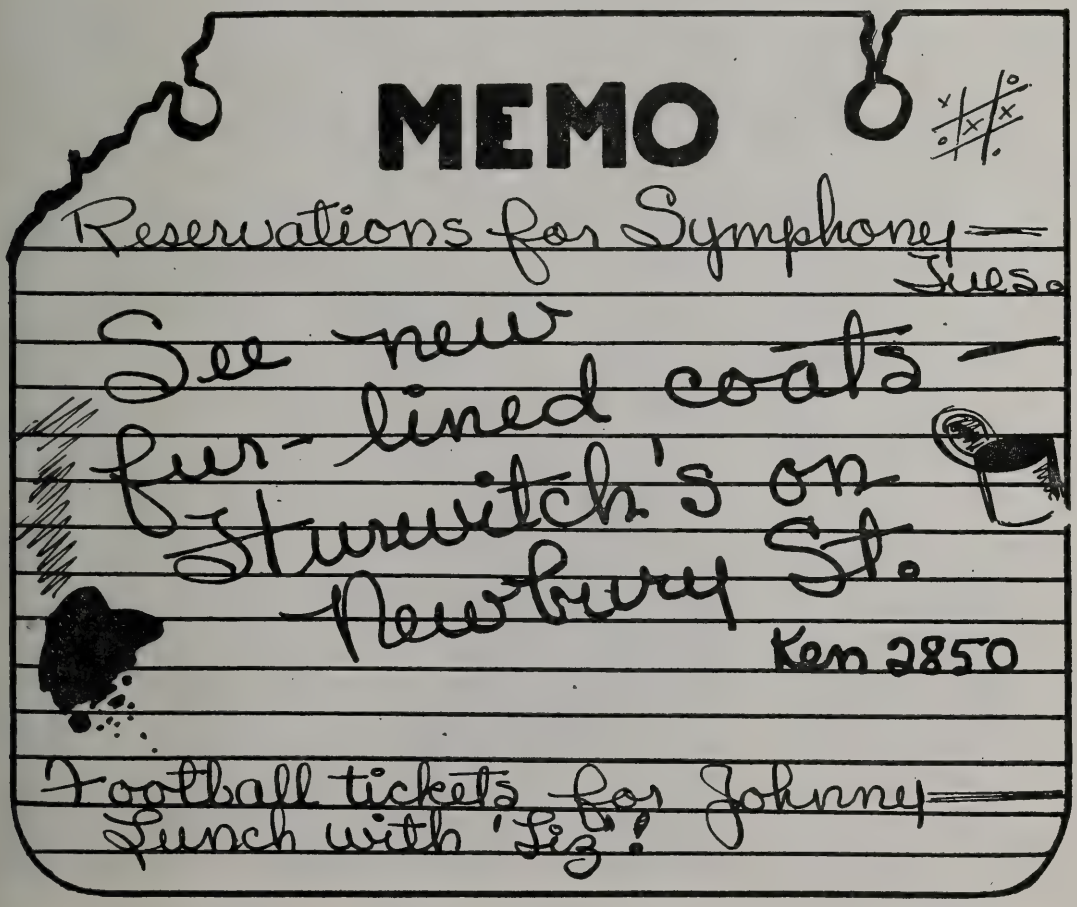
Born September 25, 1906, at St. Petersburg, Russia

Shostakovitch completed his Ninth Symphony on August 30, 1945, at a Composers' Rest Home near Ivanovo. It was first performed in Leningrad by the Leningrad Philharmonic Orchestra on November 3. This was the opening concert of this orchestra's twenty-fifth season. Eugene Mravinsky conducted, and paired the new symphony with the Fifth by Tchaikovsky. The Ninth Symphony was repeated on the following night and has been elsewhere performed in Russia and broadcast by the Soviet Radio.

The first performance in America was at the opening Berkshire Festival concert by the Boston Symphony Orchestra, at Tanglewood, July 25, 1946.

The orchestra required is as follows: two flutes and piccolo, two oboes, two clarinets, two bassoons, two trumpets, four horns, three trombones and tuba, timpani, triangle, bass drum, cymbals, military drum, tambourine, and strings.

SHOSTAKOVITCH composed his long awaited Ninth Symphony in the space of six weeks. He began it, therefore, after the war in Europe had ended, and completed it when the final victory in the East was the news of the moment. He played the symphony on the piano on September 3 to four listeners. One of these, by his own statement, was Robert Magidoff, correspondent of *The New York Times;* another



was Gregori Schneerson, correspondent of *The Moscow News* published in New York. This private performance was given in the study of Vladimir Vlasov, the director of the Moscow Philharmonic. Since D. Rabinovitch, reporting the first orchestral performance in *The Moscow News,* expressed his different impression as compared with the piano version, this critic was presumably the fourth.

The critics to whom the symphony was thus made known expected something different. The two symphonies previous, each lasting over an hour, were plainly concerned with the great cataclysm in which the Russian people were engaged. The composer had let it be known that these two were to be a part of a war trilogy, of which the third was to be a pæan of victory. The symphony must therefore have been a complete surprise to those who first heard it. "It is the simplest piece the mature Shostakovitch has ever written," according to Mr. Magidoff, "also the gayest, most youthful, and most melodious. Practically everything Shostakovitch has written in the last few years, especially during the war, borders on the tragic. The Ninth Symphony consists of five movements, and they all, except the fourth — a largo — are youthfully exuberant, possessed of a joyous abandon that seems ready to break out in uncontrollable torrents of sound. . . .

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"When Shostakovitch had finished playing, he rubbed his hands with satisfaction and said, completely without self-consciousness, 'It is a merry little piece. Musicians will love to play it and critics will delight in blasting it.' "

Perhaps the composer looked for disapproval from the critics, who were certainly expecting the very opposite from what they were to hear. Sheer musical exuberance, unconnected with philosophical thought, unapplied to the destinies of a nation, may have taken aback the general Russian critical opinion, which has long been thinking and talking about new music as a faithful mirror of current national happenings and popular feelings. The composer himself has always accepted as natural this idea of musico-political oneness. His latest symphony, which did not come forth until after two discarded beginnings, may have led him to realize that the Muse does not always obey dictation from without or even the reasoned intentions of the composer himself.

Mr. Schneerson has described his impressions of the symphony as its composer had played it on the piano:

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"There was something about the classic purity of form, the dynamic development of the themes and the rich expressiveness emanating from a sheer pleasure in the interplay of sound images, that reminded us of Haydn. That was the first thought that occurred to all of us. Then came the unexpected twists in melody – the individuality in the harmony, abounding in sharp contrasts and combinations, and, finally, the ingeniousness and sheer virtuosity of the orchestration returned us to the present. And as the symphonic action developed, as the emotional tension heightened, the Haydn and Schubert associations grew gradually fainter until at last we came to the kernel of the music, to Shostakovitch himself. Shostakovitch – ever original, ever fresh, ever the clever, witty narrator, eager and sincere.

"The Second Movement (*Moderato*) introduces a new mood, one of warm and gentle lyricism faintly touched by wistful meditation.

"The Scherzo, built on the variational development of several dance melodies, by virtue of the brilliant dynamic exposition and intensity of feeling, is perhaps the culmination of the emotional content of the entire symphony. It is the music of radiant joy, an almost childlike abandon to happiness.

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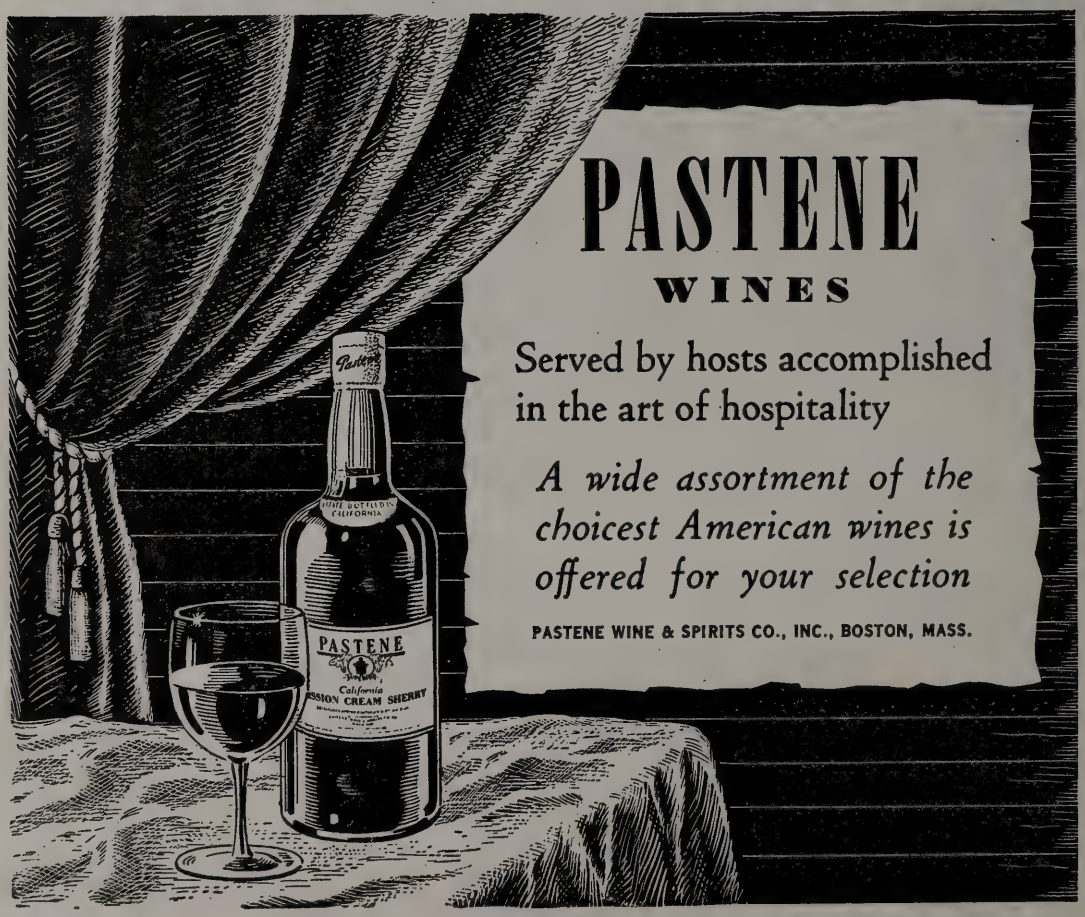
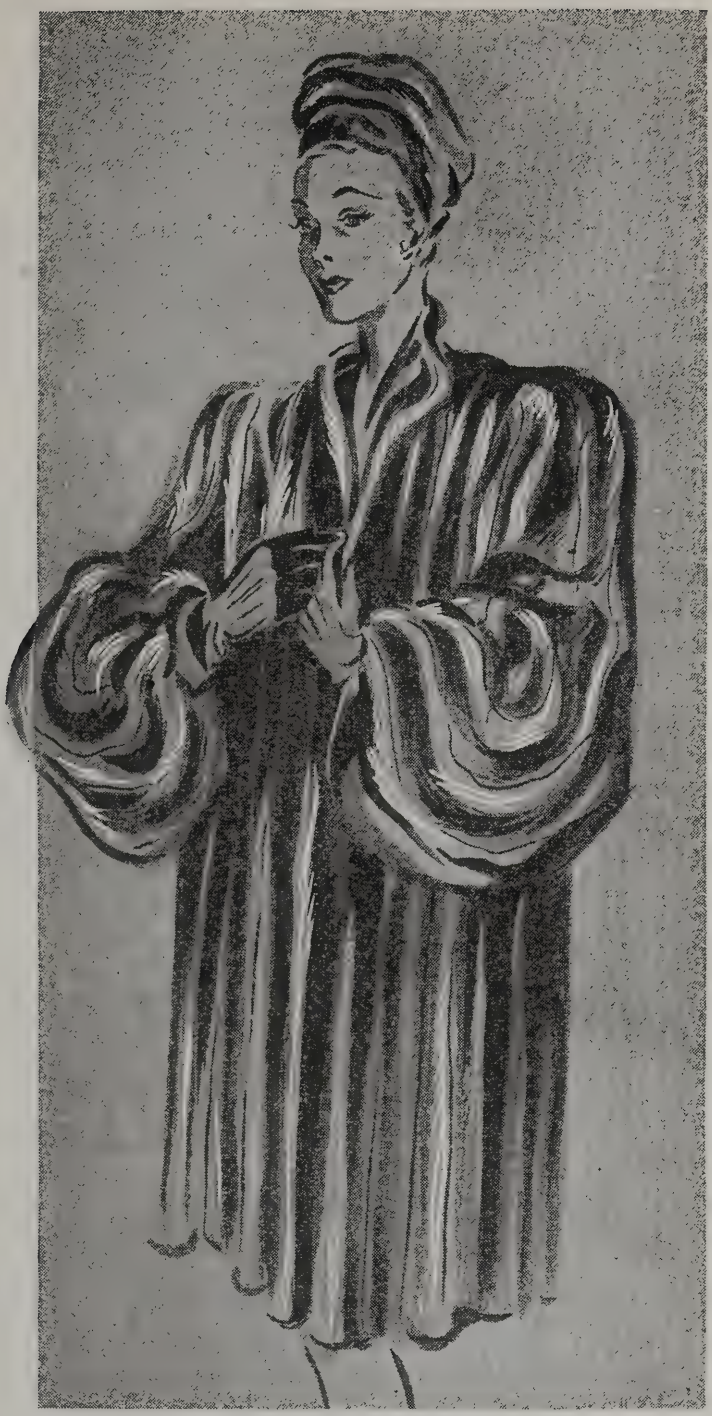
tive in the form of an agitated monologue on the past reminds us of some of the tragic passages in the First Movement of the Eighth Symphony. Here, it seems to me, was a key to an understanding of the single idea uniting the three parts of this symphonic trilogy. The *Largo* is the link that joins the separate parts in spite of stylistic differences of musical idiom and emotional content.

"The Finale scintillates with humor and inventiveness. Radiant in mood and simple in design, the theme passes through masterful elaboration until it reaches the whirlwind coda that completes the symphony. A brief upward scale . . . and the symphony is ended."

Mr. Rabinovitch has confessed that the symphony took on for him a different character in the symphonic performance: "The symphony made a deep impression on all who heard it. As is usually the case with Shostakovitch, the orchestral performance gave a somewhat different impression of the work as compared with the original piano performance. To begin with, the symphony is by no means as calm and serene as it was first thought to be. Its philosophical message sounds far more profound and dramatic, especially in the finale, and its link with the Seventh and Eighth Symphonies more intimate and direct. That the music carries some hint of emotions associated with the great Victory can scarcely be doubted. Nevertheless there is an imprint of tragedy in this intensely moving and at times soul-stirring music."





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"At its first two performances," so Mr. Rabinovitch reports, "the last three movements were encored."

Interesting details about the circumstances of its composition are reported by Mr. Magidoff in his *Times* dispatch about the symphony:

"The classical associations which the symphony evokes are not accidental. Haydn played a definite part in the creation of the Ninth. Shostakovitch must have felt a compelling necessity to be in communion with the classics during his work on the symphony, for, an excellent pianist, he kept playing them throughout the period of composition. There was a real festival of classical music in the rest home of the Soviet Composers Union near Ivanovo, where Shostakovitch wrote the greater part of the Ninth. He and a fellow composer, Dmitri Kabalevsky, played Haydn every evening from 6 to 8 — sometimes as many as three of his symphonies. They also played Mozart and early works of Beethoven.

"Shostakovitch seems to have had trouble with the first movement of the Ninth, completing it after six weeks, which was an unusually long time for him; but he found his stride in writing the second movement, which took him but one week. The third took eight days, while the fourth and fifth absorbed five days' work each. Aside from creative and psychological reasons, the slowness with which the *allegro* was written is accounted for to a large degree by the fact that Shostakovitch was at the time busy with state examinations in the Moscow Conservatory, where he is Professor of Composition, while the *moderato* was created

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in the idyllic environment of the rest home where, standing far apart amid pines, are pleasant cottages furnished with pianos at the service of the composers.

"One Soviet critic is of the opinion that the Ninth is the concluding part of a symphonic trilogy begun by the Seventh. Another insists that the Ninth is simply a bridge linking the tragic Eighth and a forthcoming 'real' Victory symphony. I asked Shostakovitch about it and he admitted that the Ninth was written after three attempts, but he has not abandoned the idea of returning to the first two versions for later works. This is most unusual for Shostakovitch, who never rewrites his pieces and rarely makes even the slightest alterations.

"The composer's wife, Nina Vasilyevna, says Shostakovitch never jots down preliminary sketches. 'He always knows exactly what he wants and practically never touches his compositions after putting them down on paper.' Examining the original score of the Ninth I found only two brief episodes crossed out and rewritten."

The following analysis was made by Daniel Zhitomirsky, who lived with the composer and watched the growth of the score:

The Ninth opens with an *Allegro* of Haydn-like simplicity with a fair share of slyness and subtle irony. Shostakovitch revives in its very essence that spirit of unrestrained and bubbling mirth which lived in classical Allegros up to Rossini's overtures. The peculiar "classicism" of this music is ultra-modern. The first theme — as is often the case with early classics — glides effortlessly and imperceptibly not so much

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as an individual melody but rather as a kind of animated motion. Elements of buffoonery appear in the subordinate theme. A naïve and simple formula of accompaniment dashes in; a pert but not ungraceful song appears against this background. The headlong fascination of movement grows unintermittently in the elaboration. The composer cleverly handles various shades of the comedy aspect. One of these, embodied in a new variation of the familiar subordinate theme, is particularly expressive.

The second movement (*Moderato*) reveals the world of bright and romantic lyricism. The main theme is songful and is of romance-like nature (remotely reminding one of Katherine's romances from "Lady Macbeth of Mtsensk"), and at the same time refined and whimsical in its outline. The texture of this piece is of captivating lucidity; it is a fine, almost incorporeal "pattern on glass" as if radiating peculiar chaste beauty.

The third movement is a precipitous scherzo (*Presto*). Its music rushes past one like a gust of wind with piercingly whistling upflights and downsweeps. The theme of the scherzo, or rather the pattern of its first bars, is the embryo out of which uninterrupted movement grows and develops. The theme of the middle section of the scherzo, with its stressed theatrical pathos verging between serious romantic agitation and irony, is poignantly relieved and expressive.

The fourth movement (*Largo*) was conceived as a contrasting intermezzo between the scherzo and the finale. It consists almost entirely

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of a large bassoon solo of an improvisational character against the background of sustained chords. This is moment of deep concentratedness. It is important not only by itself but as a certain lyrico-philosophical commentary to the whole work, stressing the precious human sources of all this light and unrestrained flow of music.

The finale (*Allegretto*) in its spirit is akin to the first movement but it has more of buffoonery than of spontaneous gaiety. There is in the main theme of the finale both the classical naïveté and extravaganza of variety-stage dance. The development of the finale overflows with vigor and abounds in brilliant comedy touches; a short Coda brings this merry theatrical "run" to top speed.

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"LE POÈME DE L'EXTASE," Op. 54

By ALEXANDER NICHOLAEVITCH SCRIABIN

Born at Moscow, January 6, 1872; died there on April 27, 1915

Scriabin completed his "Poem of Ecstasy" in 1907. It was published in January, 1908, and first performed near the end of that year in St. Petersburg under the direction of Hugo Wahrlich. Shortly afterwards (December 10), Modest Altschuler, conducting the Russian Symphony Society in New York, gave the first American performance. The first performance in Boston was by the Boston Symphony Orchestra, October 22, 1910; there were repetitions on October 19, 1917, October 22, 1920, October 10, 1924, January 21, 1927, November 9, 1928, January 29, 1932, October 6, 1933, October 25, 1935, and January 27, 1939.

The poem is scored for wood winds in threes, with the addition of piccolo, English horn, bass clarinet and double-bassoon. The brass requires eight horns, five trumpets, three trombones and tuba. The percussion: timpani, bass drum, cymbals, triangle, tam-tam, bells, celesta; also two harps, and organ. The strings are much divided, and there are recurring passages for violin solo.

THE contemporaries of Scriabin, including many of his sincere friends, found it easy to smile at the various professions of faith which he made from time to time, creeds which made up in ardor and solemn expostulation what they may have lacked in consistency

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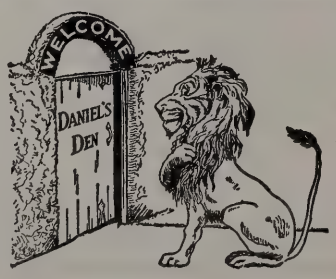

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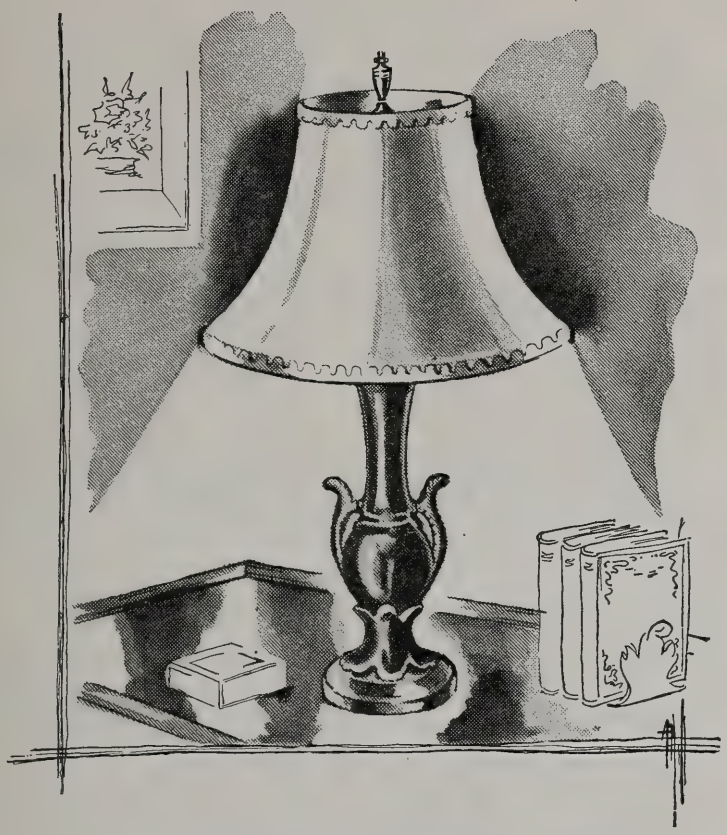

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or thoroughness and clarity of thought. It has been pointed out that he chose from the Nietzschean philosophy no more than appealed to him in the concept of the *Übermensch* as a glorification of the ego. That the "socialism" of this individualist, who expected of life complete leisure for his dreamings, the luxury of ease and delight of the senses, constant financial patronage, got little further in practice than that he propped the heavy volume of Marx's *"Das Kapital"* on his frail knees and turned the pages as he basked in the sunshine of a semi-tropical Italian garden. That, speaking darkly for years of a great "mystery" in tones, which he was planning, he thought intensively of India, but got no farther toward the Orient than purchasing a Sanskrit grammar and a sun helmet in London, and making inquiries at a travel agency.

Scriabin may have been no more than a dabbler in theosophy, or pantheism, or mysticism. The more important fact would seem to be that beyond affording him a vent for vaporous abstractions (which with many people are the beginning and end of religion), they bore fruit in music which has survived. No one can say to what extent his spiritual migrations may have inspired or conditioned the music. Scriabin has been set up as a pure classicist, for the reason that his

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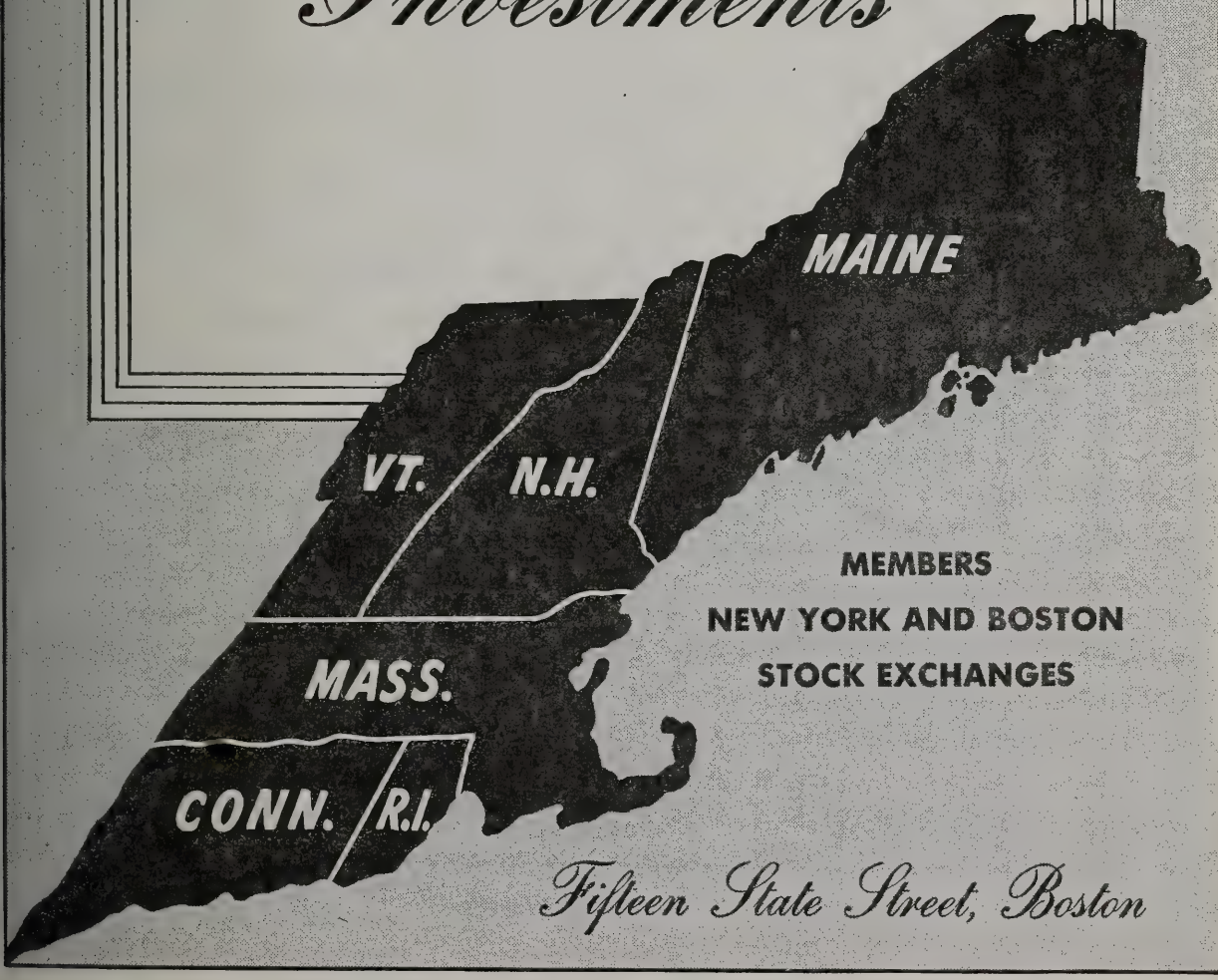

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works possess orthodox form, and the words attached to them have been called too abstract to bring him under the head of a composer of programme music. Yet it can be rightly questioned whether "The Divine Poem," or "The Poem of Ecstasy," or "Prometheus" can be listened to with requisite sympathy and understanding if the composer's creed of "æsthetic ecstasy" were entirely disregarded.*

In 1903, Scriabin resigned from the Moscow Conservatory to give his life to his creative work. His remaining years were punctuated with numerous tours, in which his abilities as pianist did much towards engendering an acceptance of his musical creed in a somewhat reluctant world (these tours took him to the United States in December, 1906, along the Volga with Serge Koussevitzky in the summers of 1910 and 1911, to England in the spring of 1914). Scriabin nevertheless found time and leisure for composition, for the most part in Switzerland. He would spend winter months at the house of his father in Lausanne, and summer months (no less productive) at St. Beatenberg, also on the shores of Lake Geneva. There, in the summer of 1903, having just cast off the onerous burden of teaching,

* Scriabin once said to Leonid Sabaniev, according to the present testimony of his friend: "To be regarded merely as a musician would be the worst fate that could befall me. . . . It would be terrible to remain nothing more than a composer of sonatas and symphonies."

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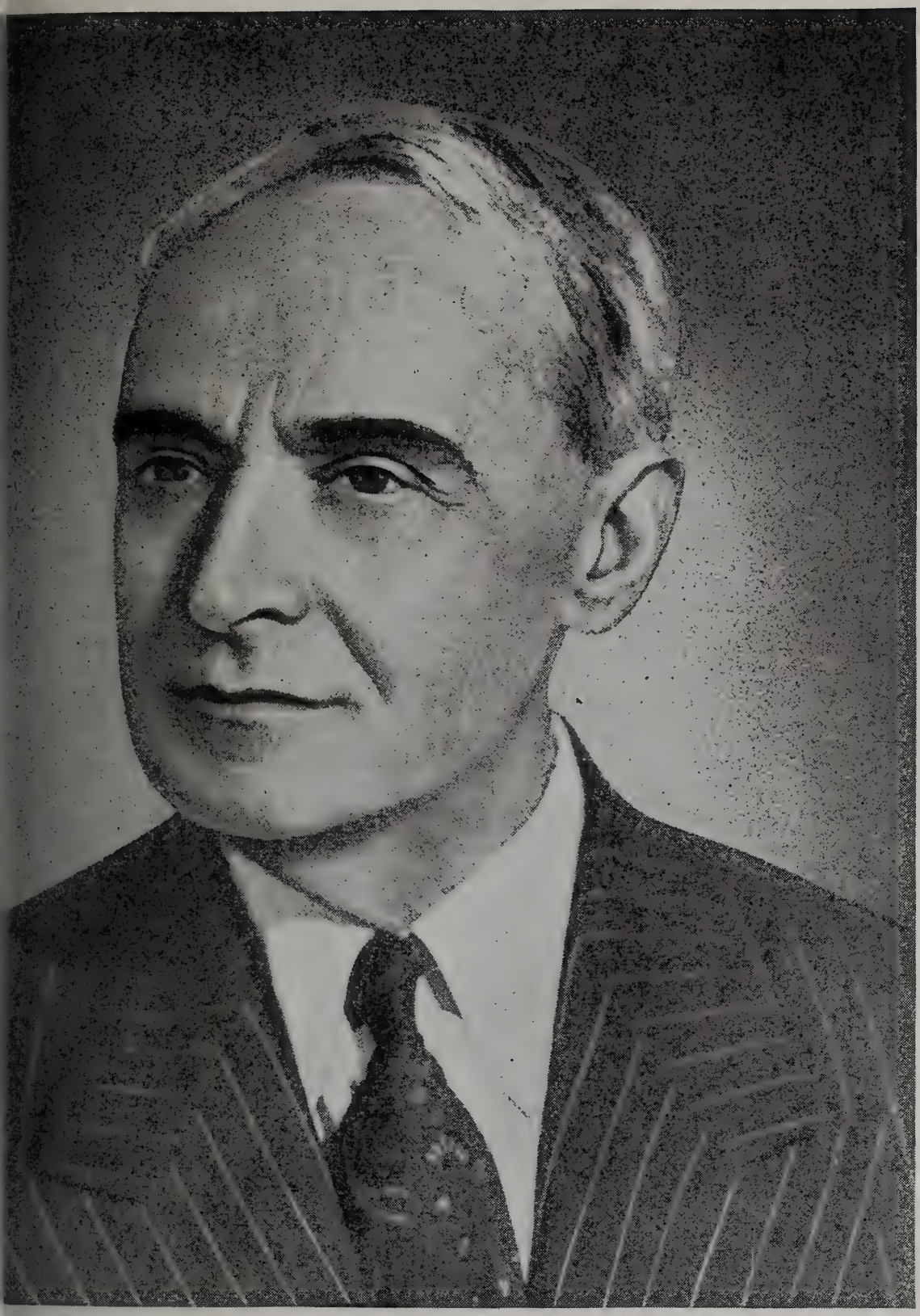

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he wrote his "Divine Poem," and in Switzerland also, in 1907, he completed "The Poem of Ecstasy."

Scriabin often worked out his more ambitious scores by degrees, carrying them about with him, playing them on the piano and expounding them to all who would listen. "The Poem of Ecstasy" was no exception. He began it, according to Gerald Abraham,* in a little villa at Bogliasco, near Genoa, Italy, where he sought solitude for ten months from June, 1905, with Tatiana Schloezer, the artistic companion and lover with whom he then fled from the world's scrutiny, having shortly before left his wife. Their garden was luxuriant with "oranges, pines, and cacti"; the prospect of the Mediterranean was fine. The heat was intense, but the composer welcomed it, "sunning himself through even the hottest hours of the day, occasionally working, but more often surrendering himself to blissful indolence." Wishing to bring the growing score to concrete sound, Scriabin had nothing but an upright piano, out of tune, which he had found in a near-by café.

Returning to Switzerland in February, 1906, Scriabin found himself without a publisher, Belaiev, his former benefactor, having died. Friends of his wife, including the conductor Savonov, once propa-

* "Masters of Russian Music," by M. D. Calvocoressi and Gerald Abraham. Mr. Abraham's chapter on Scriabin is largely derived from the first-hand accounts of Y. D. Engel and Leonid Sabaniev, hitherto unpublished in English.

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gandist of his music, had turned away from him. In Moscow, the heaping of scandal upon eccentricity led to wild rumors. It was whispered that he was going to build a globular temple in India, that he was plotting the end of the world; in short, that he was mad. Scriabin heard of a conductor in New York named Modest Altschuler who had an orchestra and was receptive to new Russian music. The composer wrote to him and at once received an urgent invitation that he should come to America with his orchestral scores, prepared to give recitals and appear in his concerto. Scriabin did so, and gave recitals in New York, Chicago, and Detroit, listened to his "Divine Poem," as presented by Altschuler. When Tatiana Fedorovna joined him in the following month (January, 1907), Savonov, then conductor of the New York Philharmonc Orchestra, resolutely closed those concerts to him and his music. The "social hypocrisy of the Americans," in the words of Y. D. Engel, was so aroused that Scriabin and Tatiana had to flee the country in haste, and just managed to reach Paris in March in a quite penniless condition.

At this point the fortunes of Scriabin turned in his favor. Diaghilev presently organized a Festival of Russian music in Paris at which (in May) Nikisch conducted his Second Symphony and Josef Hofmann played some of his piano pieces. A number of Russian musicians were congregated there, and Scriabin exhibited the still uncompleted

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"Poème de l'Extase" to them, first reading the explanatory poem, and then playing it on the piano, Tatiana aiding him in passages where two hands could not negotiate the voices. The audience consisted of Rimsky-Korsakov and his family, Glazounov, Rachmaninoff, Morozova (Scriabin's generous benefactor), Josef Hofmann and others.

Scriabin's piano music, which he also played, was generally approved by this gathering; the *"Poème de l'Extase"* generally condemned. Rimsky-Korsakov, so his son has reported, found in Scriabin "an unhealthy eroticism," and remarked, "He's half out of his mind already." The members of the board of the Belaiev publishing firm who were present showed their broadmindedness by offering to publish the score when completed. They were as good as their word, and even awarded it the second "Glinka Prize," the first going to Rachmaninoff's Symphony in E minor.

Scriabin was visted in Beatenberg, Switzerland, that summer by Altschuler, who made suggestions as to its instrumentation and pressed Scriabin to complete it in time for the coming season in New York. The final revision and copying was made at Lausanne in three weeks of almost ceaseless work by both Scriabin and Tatiana. Even so, it was not ready for performance in New York that season. The Belaiev firm published it in January 1908. It was first performed in St. Petersburg late in the same year, by Hugo Wahrlich, and introduced in New York by Altschuler on December 10, 1908.

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It was in the spring of 1908 that Serge Koussevitzky visited Scriabin at Lausanne. In his new friend Scriabin was to find a publisher, an adviser, and a zealous conductor combined. Scriabin returned to Moscow, where objections to his personal life were soon drowned out as a mania for his music arose. Early in 1909 "The Poem of Ecstasy" and other works were performed by the Russian Musical Society under Emil Cooper, at the Russian Symphony Concerts in St. Petersburg under Felix Blumenfeld. It was also performed at the Koussevitzky concerts in Moscow and on tour in 1910 with attendant sensations. Engel has described the Blumenfeld concert, which was the first in order. "Practically every musician in Moscow was present at these rehearsals," says Engel, "many with Scriabin's scores. . . . It is difficult to describe the excitement which reigned. Perfect strangers who happened to get into conversation quarreled warmly or shook each other's hands in delight; sometimes there were even more unrestrained scenes of agitation and enthusiasm." Sabaniev provides a description of the composer himself as he first heard in full performance the music he had for years been worrying out in a piano version. "During the performance Scriabin was nervous; sometimes he would suddenly raise himself a little, make an involuntary movement of joy, then sit down again. His face was very young considering his real age . . . but he was as mercurial as a boy and there was

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something childlike in the expression of his mustached physiognomy. I noticed that while listening to his music, he sometimes lowered his face rather strangely, his eyes closed and his appearance expressed an almost physiological enjoyment; then he would open his eyes and look upwards as if wishing to fly; but in tense moments of the music he breathed violently and nervously, sometimes gripping his chair with both hands. I have seldom seen a composer's face and figure so mobile while listening to his own music; it was as if he could not constrain himself to conceal the profound experiences he derived from it."

"The Poem of Ecstasy" is planned, as Mr. Hall points out, in the composer's favorite scheme of a prologue (*andante, lento*), containing the two leading motives, a section in the sonata form proper (the exposition at *allegro volando,* the development at *allegro,* the recapitulation at *allegro volando*). Finally, the coda, *allegro molto.*

"The basic idea of this the fourth chief orchestral work of Scriabin is the Ecstasy of untrammelled action, the Joy in Creative Activity. The Prologue contains the following two motives, which may be said to symbolise: (*a*) human striving after the ideal; (*b*) the Ego Theme gradually realizing itself. The Sonata-form proper starts with a subject, symbolic of the soaring flight of the spirit. The leading motives of the Prologue are almost immediately brought into conjunction with it.

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"The second subject, *lento,* is of a dual character, the higher theme on a violin solo being marked *'carezzando,'* and apparently typifying Human Love, whilst the lower theme is marked *serioso.* The third subject then enters, an imperious trumpet theme summoning the Will to rise up. The creative force appears in rising sequences of fourths, having a close affinity to the corresponding theme in 'Prometheus.' The themes grow in force and pass through moods of almost kaleidoscopic duration — at times spending dreamy moments of delicious charm and perfume, occasionally rising to climaxes of almost hilarious pleasure; at other moments experiencing violent stormy emotions and tragic cataclysms. In the development we pass through moments of great stress, and only achieve brief snatches of the happier mood. Defiant phrases cut right down across the calmer motives, the second of which appears in full as a prologue to the recapitulation section. The three subjects are repeated in full, followed by moods of the utmost charm, and pleasurable feelings becoming more and more ecstatic, even *scherzando,* at length reaching an *allegro molto* coda of the swiftest and lightest flight imaginable. The trumpet subject becomes broader, and assumes great majesty, until it finally unrolls itself in a rugged and diatonic epilogue of immense power and triumphant grandeur.

"The harmonic system of this work may be said to be on the borderline between the first period of the composer's harmonic technique and his final one. The newer harmony is not continuous, but is here used in conjunction or rather in alternation with the old. The coda

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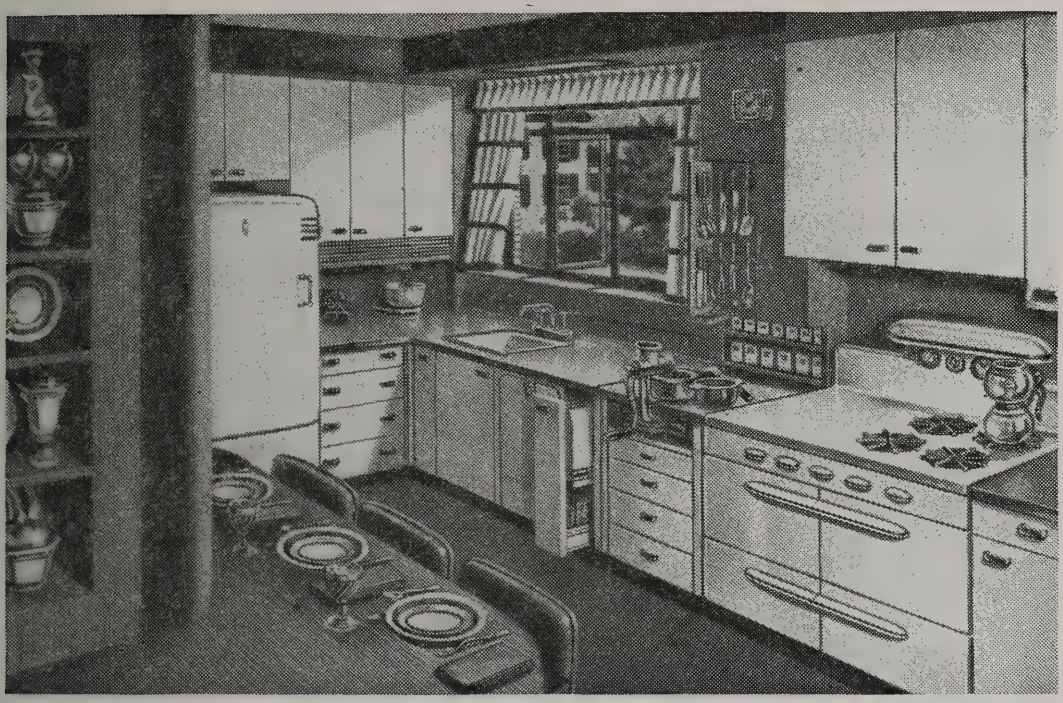

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is almost (not quite) old-fashioned in its broad diatonic style, being completely devoid of chromaticism. The composition serves as an excellent illustration of the manner in which Scriabin's more advanced harmony sprang logically and evolved gradually from the older method.

"We have attempted a psychological explanation of the music — an almost unavoidable course, seeing that it is outlined in the composer's French indications, and that he pursues the same methods, the very same moods, occasionally even the same melodic subject (*cf.* the trumpet theme with that in Prometheus), as he does in his other symphonic works. But Scriabin, notwithstanding all his explainers and annotators (blessed word!), is the champion of absolute music — music pure and simple — read what you like into it. As Schumann says, 'Intelligence may err; but sensibility cannot.'

"We have then in this imposing symphonic creation a piece of wonderful beauty, full of rich themes, well developed and combined, with masterly counterpoint and modern harmony of a hue of which the like has not been heard before. It is musically logical, full of contrast, design, and colour. At times the texture is quite simple; at other moments of great complexity. Altogether it is a work of great originality and high poesy."

Scriabin wrote a poem in Russian for this work, which was translated by Mrs. Lydia L. Pimenov-Noble for the Boston Symphony pro-

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gramme book of October 22, 1910. It tells of the Spirit's thirst for life, of his reaching for the fullest "bliss of love." Exhausted, he rises again, with a new "premonition," a new consciousness of the "divine force of his will." The Spirit descends once more to comprehend "the mystery of the depths of evil"; at last the height is attained:

"The Spirit comprehends himself
In the power of will
Alone, free.
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.

He comprehends himself
In the thrill of life,
In the desire for blossoming,
In the love-struggle.
The Spirit playing.
The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom."

"The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
What menaced —
Now is excitement,
What terrified
Is now delight;
And the bites of panthers and hyenas
have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With a joyful cry,
'I am.' "

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Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)
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Thompson	"The Testament of Freedom"
Vivaldi	Concerto Grosso in D minor

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

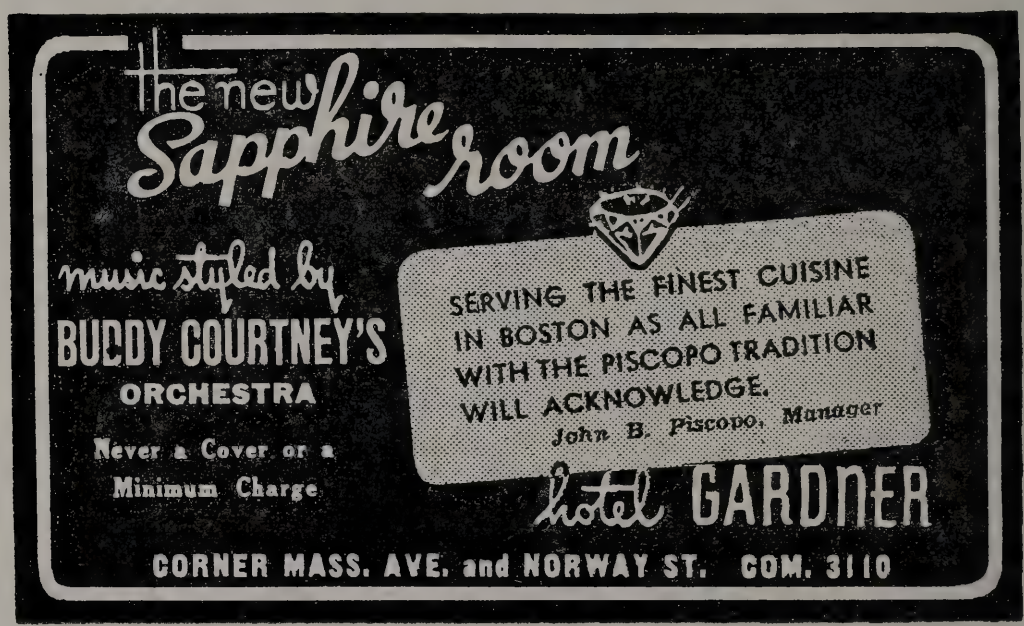
Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881. The most recent performances in the Friday–Saturday series were January 18–19, 1946, Sir Adrian Boult conducting.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."



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The dark and sinister side of the C minor Symphony seems to have taken an unwarranted hold on the general consciousness when it was new. For a long while controversy about its essential character waxed hot after every performance. W. F. Apthorp bespoke one faction when he wrote in 1878 of the First Symphony that it "sounds for the most part morbid, strained and unnatural; most of it even ugly." Philip Hale, following this school of opinion, some years later indulged in a symbolic word picture, likening the symphony to a "dark forest" where "it seems that obscene, winged things listen and mock the lost." But Philip Hale perforce greatly modified his dislike of the music of Brahms as with the passage of years its oppressive aspects were somehow found no longer to exist.

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto,* 6-8) is one of the great exordiums of music — a majestic upward sweep of the strings against the phrase in contrary motion for the wind, with the

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basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto!* No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable — a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity" — a shy bird, even on Olympus — is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here — if need be — is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante,* 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of

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the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro – that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

Not until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him

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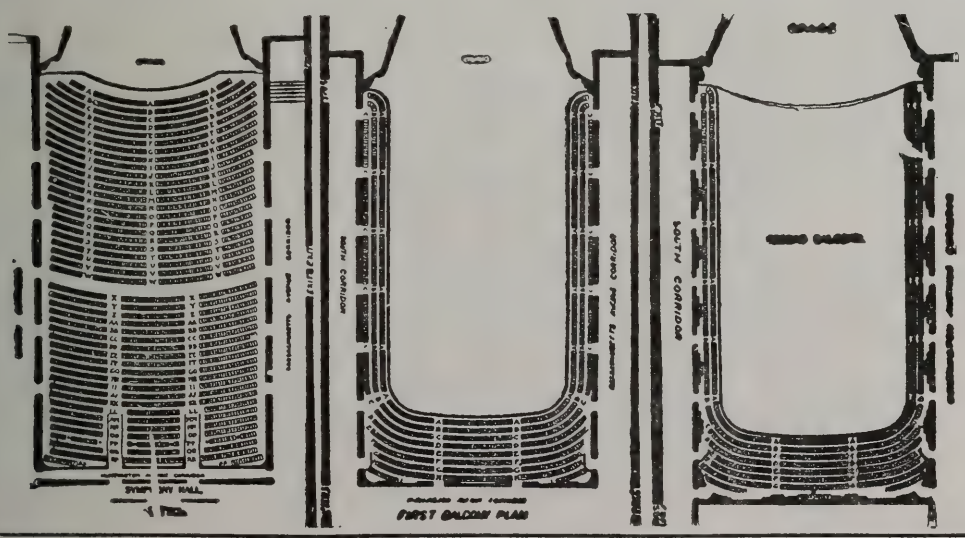

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to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter,' Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment, with spiritual self-questioning, and with unbounded ambition. The result — after a period of fourteen years between the first sketch and the completed manuscript — was a score which, in proud and imposing independence, in advance upon all precedent, has absolutely no rival among the first-born symphonies, before or since.

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His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "It was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first move-

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ment of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon

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them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much

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applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

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I. Allegro vivace
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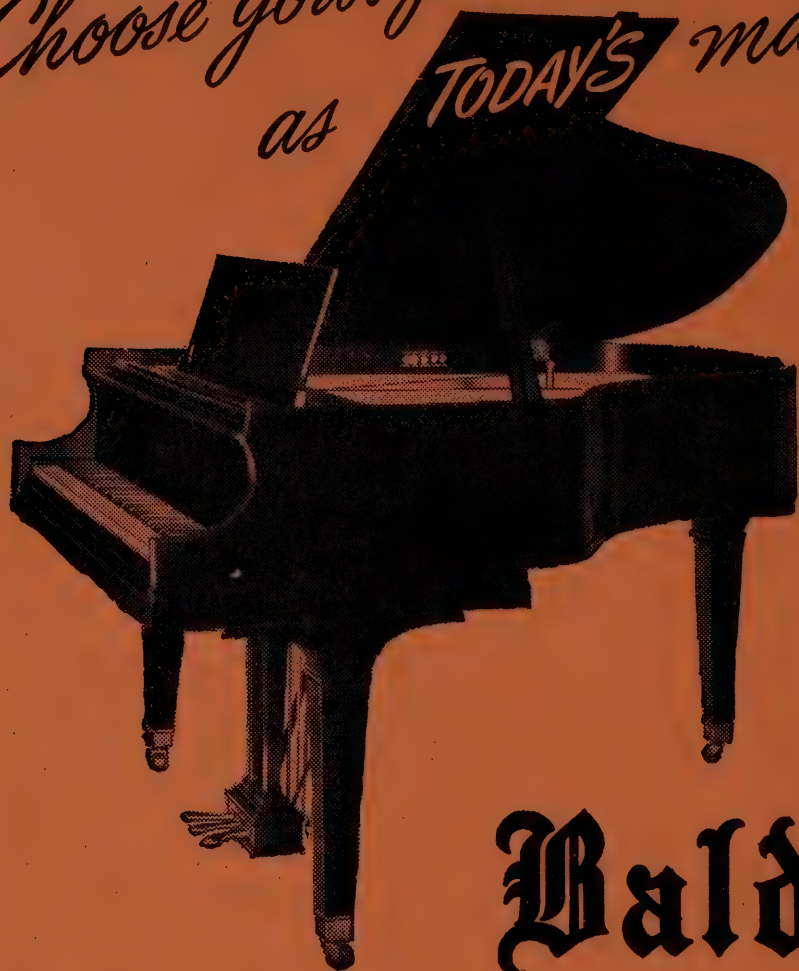

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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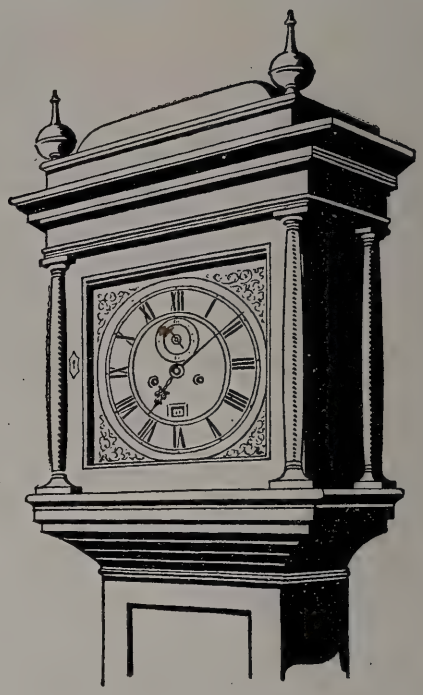

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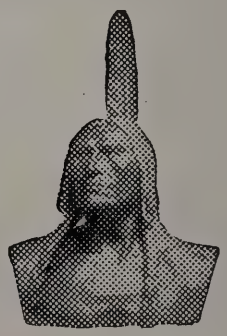

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Exhibition
The Book Fair
New Tchaikovsky Recording

EXHIBITION

Books, music, and the pictorial arts will be pleasantly combined for guests at the Boston Book Fair and the Symphony concerts this month. The Art Institute of Chicago's 57th annual exhibition of water colors and drawings is making a notable visit to New England. A hundred paintings and drawings will be on view in the gallery during the Book Fair, October 14 through October 17, and may also be seen during the Symphony concerts of October 11 and 12 and October 18 and 19.

The artists represented will include Gifford Beals, Ivan Le Lorraine Albright, Virginia Berresford, Paul Cadmus, Alexander Calder, Edward Chavez, Don Corbino, Adolf Dehn, Lyonel Feininger, Stephen Greene, Chaim Gross, Peter Hurd, Dong Kingman, William Steig, William Zorach, Henry Varnum Poor. In assembling their work, the Boston Book Fair aims to complement with a cross section of American watercolor painting and drawing a cross section of American writing and thinking. This exhibition is being furnished by the American Federation of Arts.

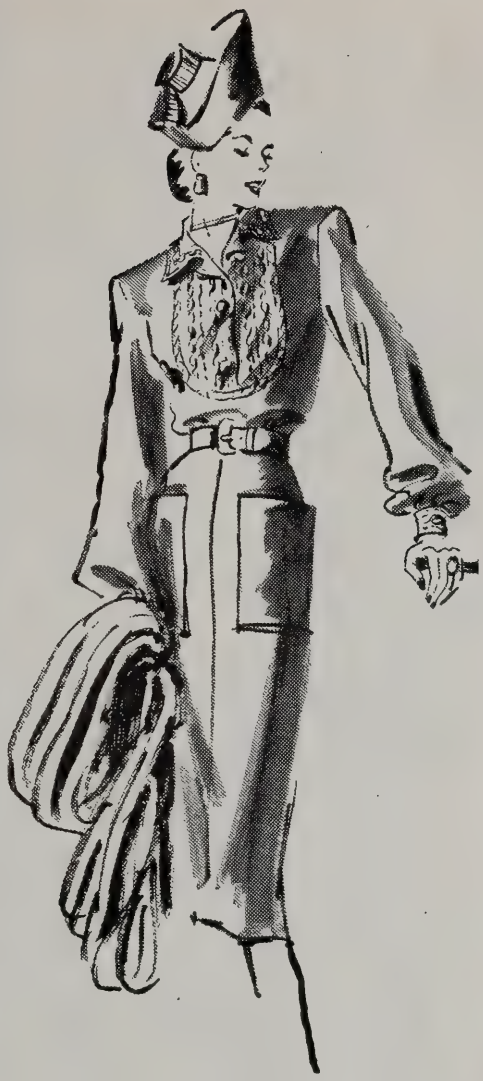
• • •

THE BOOK FAIR

The Boston Book Fair will be held at Symphony Hall on October 14, 15, 16, and 17. As in the past, there will be two sessions each day. The afternoon session will commence at 3:00 and the evening session will begin at 8:15. Doors will open at 1:30 and 7:00.

A new feature will be "The Street of Books." The "Street" will consist of simulated store windows representing the Cooperating Bookstores. In each window will be a display, planned and arranged by the bookstore concerned.

As before, there will be a display of the Thousand Best Books, wherein



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patrons will be able to browse through the best books that have been published in the last year. In addition, there will be exhibits of Cook Books, Music Books, Sports Books, Books of Hobbies, and many other interesting and informative displays.

Among the authors who will speak this year at the Book Fair will be Elliott Roosevelt, Russell Janney, James Montgomery Flagg, Odell and Willard Sheppard, Dr. Gordon Seagrave, Captain Ellis M. Zacharias, Monro Leaf, H. Allen Smith and many others.

Thursday afternoon will be devoted to the Children. There will be two sessions, one for younger children and the other for the teen-agers. Various juvenile authors and entertainers have been selected for this afternoon, and in addition, a 20 minute film, "Sinbad, the Coastguard Dog," will be shown.

Thursday night will be Sports night, Neal O'Hara, the Traveler columnist, as chairman. Also on this program will be Sarah Palfrey, tennis champion, and Ed Zern, author of "To Hell with Hunting." There will be a short mystery drama, a "Whodunit" in the flesh. The audience will see a "crime" committed and then will hear the solutions.

• • •

NEW TCHAIKOVSKY RECORDING

The latest record release of the Boston Symphony Orchestra is the Fifth Symphony by Tchaikovsky. The following comments about the new recording are at hand:

FELIX BOROWSKI (*Chicago Sun*) — "One of the most frequently recorded Russian symphonies, this Tchaikovsky Fifth has the remarkably fine tonal richness and technical impeccability of the Boston Symphony Orchestra to recommend it. The recording, too, is expertly done."

CYRUS W. DURGIN (*Boston Globe*) — Since Dr. Serge Koussevitzky is unquestionably the world's première interpreter of Tchaikovsky, Victor's new issue of the Russian composer's Fifth Symphony must be the best. What the academic boys call a 'definitive version.' The orchestra is the Boston Sym-

phony. Tonally it is marvelously rich. The surfaces are clean, the balance and reproduction in general of the best quality. And the Koussevitzky way with Tchaikovsky — intense beyond description — will be treasured for years."

MILTON WIDDER (*Cleveland Press*) — "Victor heads this month's releases with the Serge Koussevitzky version [of Tchaikovsky's Fifth Symphony] and to me, listening to it, it was a thrilling experience. The 'old man' (as his musicians affectionately call him behind his back) gives a tremendous lift to this work that might be considered by some as hackneyed. It probably is in the 'chestnut' category if it is played in the ordinary fashion, but the Koussevitzky recreation has the push and musical fortitude that gives it real character and beauty. While the interpretative qualities are excellent, there is also brilliance in the playing of the orchestra and the well-known precision for which the Boston is famous. This version of the Tchaikovsky could easily be a duplicate in the serious record collector's library."

R. D. MCINTYRE (*Lexington, Kentucky, Leader*) — "Serge Koussevitzky and the Boston Symphony Orchestra get off to a good start with the autumn recordings with a superb performance of the popular 'Symphony No. 5 in E minor' by Tchaikovsky. It is an exciting recording, and Victor engineers have coöperated to make it a technical as well as an artistic triumph. Three recordings of this symphony are suggested for the collector. . . . The new recording wins top honors. . . . In the new release Koussevitzky's interpretation is superb and the brilliant recording adds greatly to the effectiveness of the set. Koussevitzky has long been recognized as one of the outstanding interpreters of this Russian master, and the present set justifies the claim.

"Collectors should listen to all three sets, but as an outstanding album the choice must go to the new release."

Time Magazine — "The best *Fifth* on records, extraordinarily lyrical and Russian, with characteristic Koussevitzky accents. Performance: excellent."

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The fact is that a sound investment program cannot be built on haphazard advice. It should be based on a thorough study of the individual's resources and needs. The choice of investments should then be made by specialists who are guided by the findings of a balanced staff of experienced investment analysts.

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FRIDAY AFTERNOON, OCTOBER 11, *at* 2:30 *o'clock*

SATURDAY EVENING, OCTOBER 12, *at* 8:30 *o'clock*

MENDELSSOHN.....Symphony in A major, No. 4, "Italian," *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto

INTERMISSION

BRUCKNER.....Symphony No. 8 in C minor
(Died October 11, 1896)

I. Allegro moderato
II. Scherzo (Allegro — Andante — Allegro — Moderato)
III. Adagio
IV. Feierlich (nicht schnell)

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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

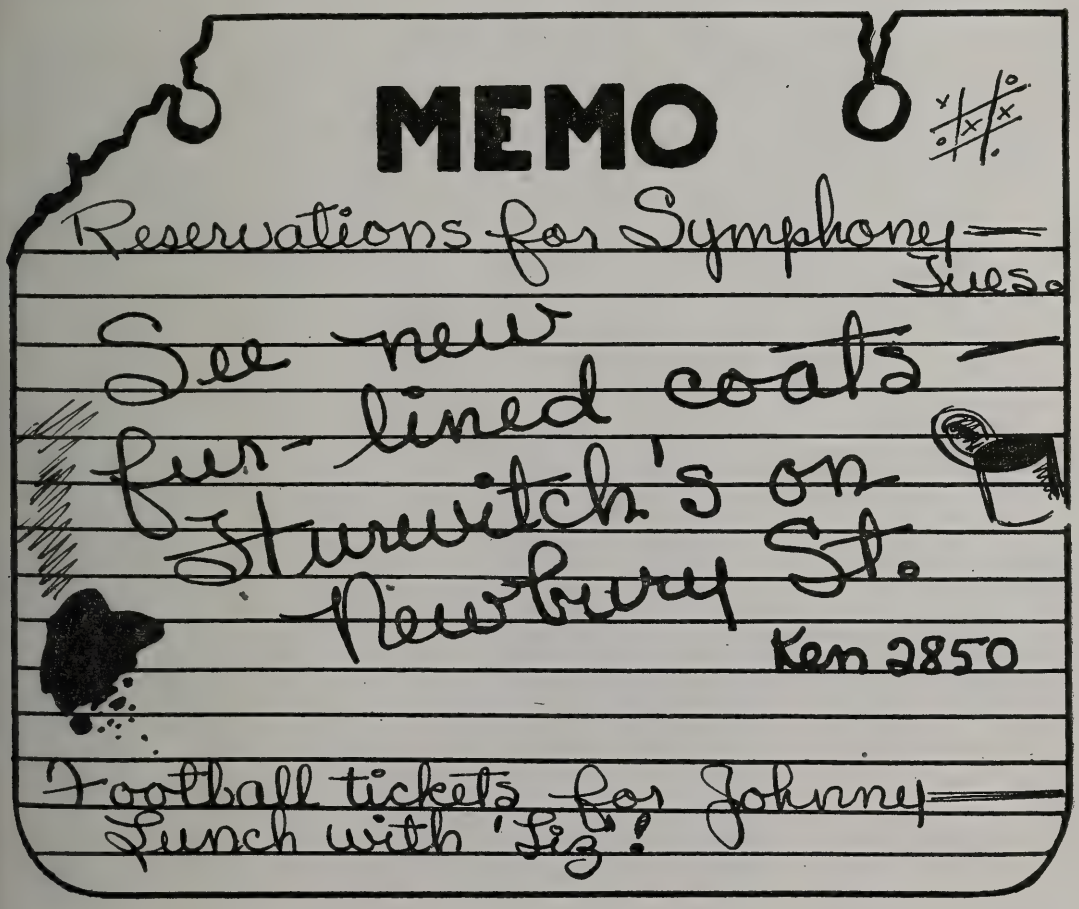
Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The most recent performance at the Friday and Saturday concerts of the Boston Symphony Orchestra was February 5–6, 1943.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

IT WOULD be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter



at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unplausible biographical reconstruction, "Mendelssohn called out to his friend, 'Oh! that melody! mark it well, you shall find it again; in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former travelling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered

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him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano – and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides"

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Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the *adagio,* and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor – the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks – efforts which the adult Mendelssohn did not

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see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig – and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

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Cordially,
B. D. Shreve
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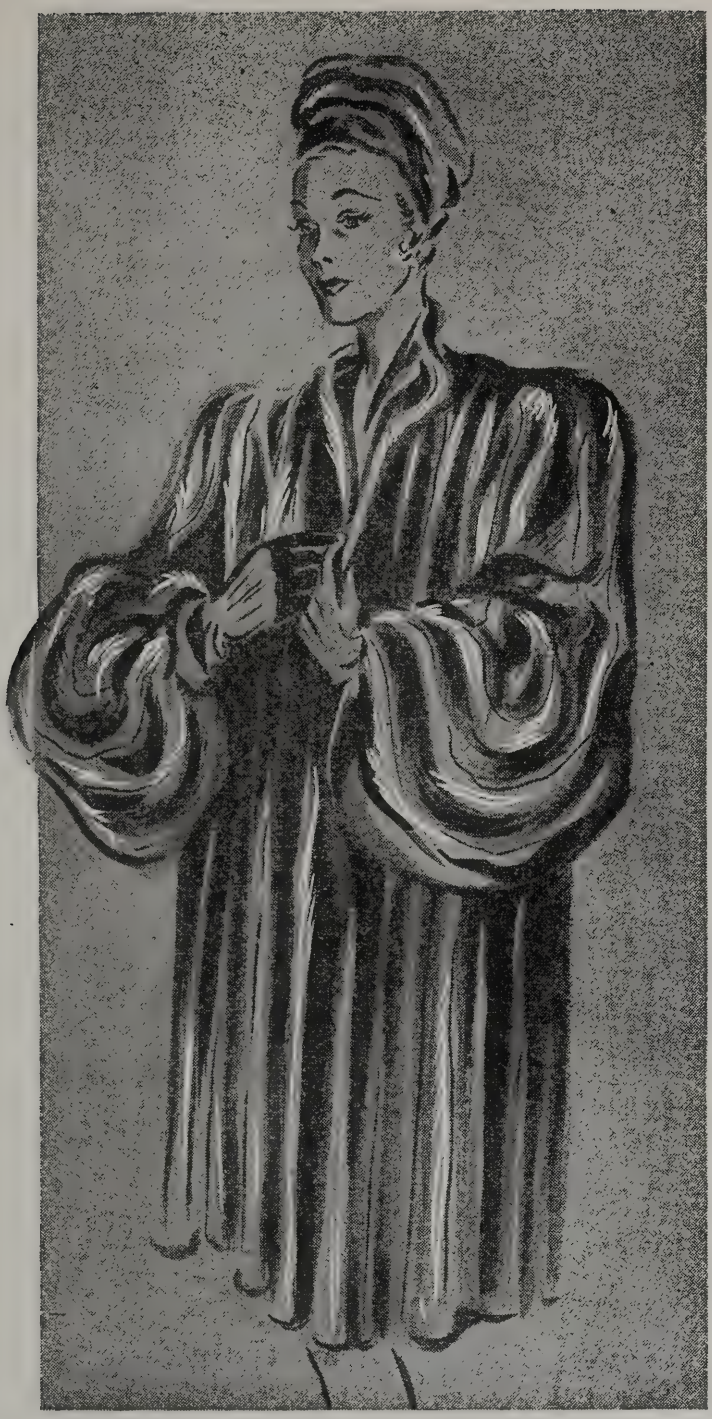

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As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the *"Walpurgisnacht."* His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European continent until two years after his death. He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the *Andante* again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although

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you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar — and that means pretty nearly the whole first part — and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A–G)."

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the composer's death: Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one

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tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before."

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STATES WITHOUT SOULS

Editorial in the "Boston Globe," August 18, 1946

ANCIENT Macedonia had a custom which we might well adopt. Every young tribesman was compelled to wear a heavy belt until he had killed an enemy in battle. After that he could go without it. This amiable arrangement is not suggested for adoption by individuals: but it is recommended to all modern nations, especially the late belligerents. No one would accuse them of not having killed an enemy in battle: they are fully entitled to discard their belts. But the Macedonian belt is not so easily discarded.

In these disquieting wrangles over so-called peace settlements there is, always and throughout, one glaring fact and one glaring omission. The disagreeable fact is that all the wrangles are about property, about material possessions and the apparatus of power, all the way from the ballot to the bullet, by which means power and wealth are maintained; the glaring omission is that in all these alleged efforts to create in conclave a peaceable world, those elements of man and society which most conduce to peaceable living are absent, excluded, ignored,

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forgotten. Statesmen and warriors, who manoeuvre for power by means of violence or the threat of violence, are always there at the alleged peace table; but where are the men of creative intellect, whose thinking unites mankind; where are the scholars, the men of science, the artists, the men of letters, the musicians, the composers, the educators, the men of religion; all those who, unlike warriors and statesmen, wield those influences which have helped man rise from the primordial slime of savagery, and which, almost alone, may dissuade him from courses by which he would lapse back into it?

We have here in Boston living in our midst an accomplished sociologist. This is not supposed to be his trade, for by profession he is a maker of music; yet one reason for the splendour of the music he makes is his understanding of that which makes music splendid — the immense range of human activity—from bread-labor to the ordering of government and cultivation of the fine arts, which produce a civilized society. This anonymous sociologist in our midst is Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

At the opening of the Berkshire Music Center this summer he made a brief speech. What he said is too urgent to be left in typescript and the spoken word. He came directly to that strange discrepancy

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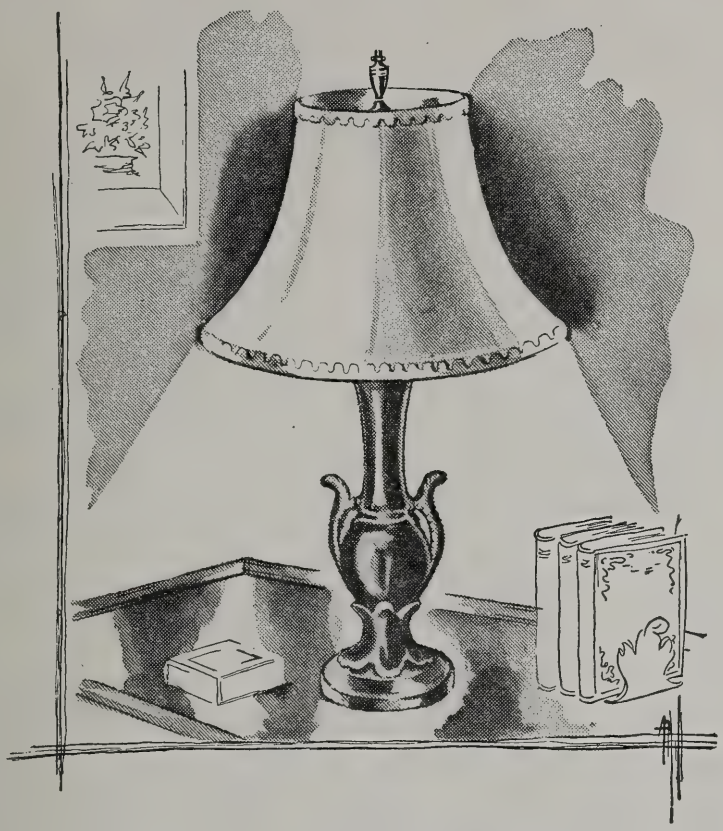

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in our civilization: that man's possessive instincts (the ones which get us into violent conflict) are organized into national governments, while man's creative instincts (those which reconcile our differences, and harmonize all peoples) are left to the efforts of individuals, or to groups of private citizens, urging, as well as they can, this higher view of human destiny. The spokesmen of great States, acting, as no doubt they must, within their governmental mandates which have to do merely with property interests and possessive instincts, further the lower view of human destiny.

The foregoing are not his words. What he did say was that, while the military victory of the Allies brought liberation from tyranny, the liberation which it brought was only physical. "Distinct from materialistic values (such as food, housing and clothing) there are spiritual values, foremost of which is art. We are accustomed to speak of this as culture."

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fine arts? None of the democratic governments are concerned with this vital question — the subsidy of the arts. . . . In ignoring the arts the State will inevitably lose the sustaining interest and influence of the foremost minds and creative spiritual forces of the nation."

A conflict can be solved only by rising to a plane higher than that on which the conflict occurs. If the clash of material interests, if rivalry in trade, money and guns made the conflict, are we not mad to expect those who deal almost exclusively in such articles, namely statesmen and their warrior advisers, to solve that conflict? Scientists, who achieved the atomic fission (which, in their hands, could bless mankind, or, in the hands of warriors, might exterminate us all) go about "with heavy hearts." Scholars, humanists, artists, poets, philosophers, lift their voices to warn mankind, but can hardly be heard in the roar of propertied interests clamoring for special privilege and against alleged national rivals. Doctors heal individual bodies, but are powerless to heal nations; men of religion heal wounded souls, but where are they at the peace making? Possession is organized into the national state; man's higher creative faculty is left out of his national governments. These governments are therefore bodies without souls, and that is exactly the way they behave. Something of soul creeps

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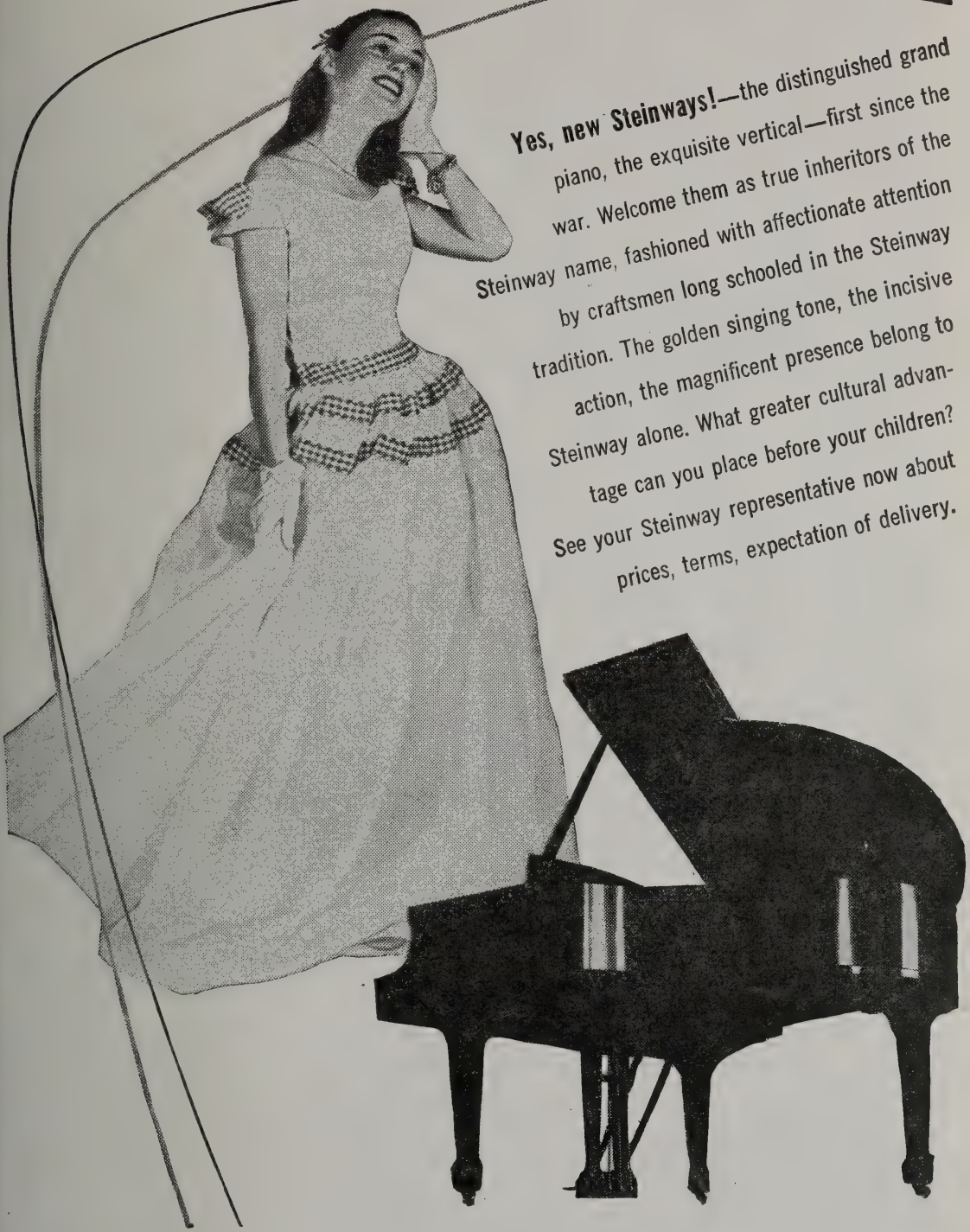

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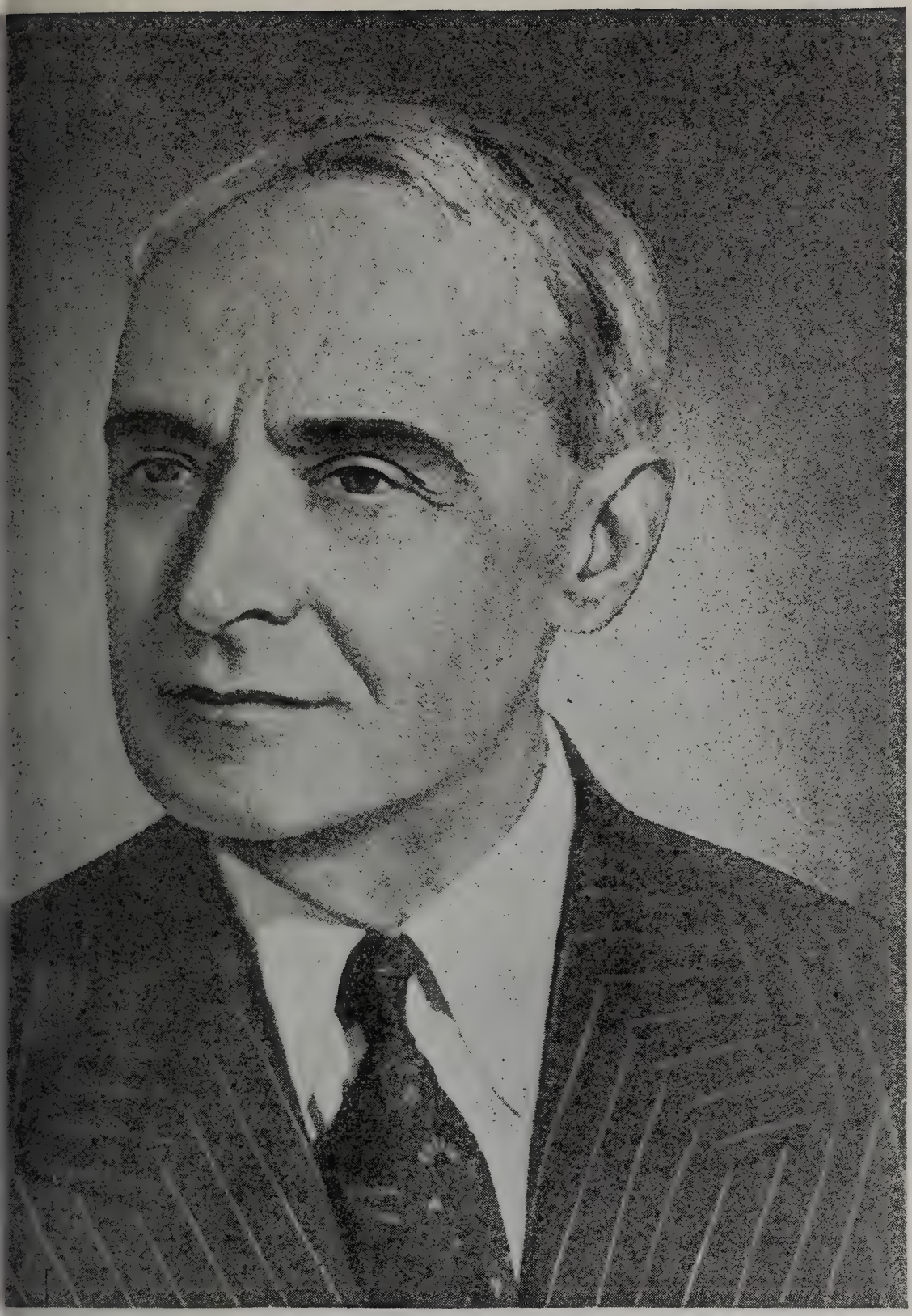

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into them through the humane instincts of individual statesmen and warriors, through a Franklin Roosevelt, a Dwight Eisenhower, but all the while fearfully hampered, as the dyer's hand is subdued to the hue it works in.

Four times in recorded history, the creative thinkers of an epoch have been admitted to the counsels of statesmanship. They mostly came in by the hawsepipe or the cellar bulkhead, but all the same, in they came, and epochs when they did so are most memorable in the annals of mankind. The four epochs were (1) the 5th century (B.C.) Athens of Pericles, (2) the Augustan age of Rome, (3) the Italian Renaissance, and (4) Elizabethan England, an offshoot of the Renaissance. After twenty-five centuries, why not take the hint?

Let us now allow Dr. Koussevitzky to conclude. He seems to be speaking of music, but remember: by music he means that element in the soul of man which harmonizes human conflict. The present crisis, he says, is unprecedented. All nations and values have lost their former significance, men find no common contact or means of understanding one another. And in the midst of this deadly and dangerous Babel-confusion of tongues there is, all the while, a common tongue, a common language of the heart. It is music.

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and freedom of crossing social, political, geographical, racial and religious barriers, and speaks a language accessible to all. On the remotest spots of the earth, people experience the same deep emotion when listening to immortal pages written in the universal language of sound."

Would organization paralyze the creative arts? Has the French Academy been, or would a Department of Fine Arts in our American Government be an unmixed blessing? However mixed a blessing it might prove, it would certainly be better than these unmixed Property States, who, in a clash, conscript the creative talents of a whole nation's youth to go out and kill one another. Art needs the support of the State, and the State needs art to redeem it.

"If you deprive men of music" (*concludes Dr. Koussevitzky*) *" — just as they were deprived of honor, dignity, human rights, conscience, faith and freedom — you will witness the decline of the world to a state of brutality and barbarism. Music alone can still tame the beast in man — it is our comfort and hope. Even religion and the churches, having lost their unity, have also lost their moral control and their power over the conscience of men. It is our great blessing and deep joy to be serving music at a time when its radiant influence is revealed to the world with such conviction, and when the meaning of music justifies also the meaning of man's existence."*

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FIFTY YEARS AGO

(Max Graf is full of memories of old Vienna, of the musical golden age when Brahms and Bruckner walked its streets, and, none too friendly, yet drank their beer in the same café. Mr. Graf has set down some of these memories in his latest book, and he opens it with a description of Bruckner's funeral ceremonies.)*

On October 13, 1896 I stood among several hundred persons who had gathered in the Karlskirche in Vienna to bid Anton Bruckner a last farewell. Beneath the high cupola of the church, in whose fresco paintings the Heavens open up, Saints descend on clouds and Angels float gracefully around the gleaming monstrance, stood the catafalque onto which the coffin was lifted.

From high above the church choir sounded the funeral music of the Seventh Symphony which Bruckner had composed on the occasion of Richard Wagner's death. The mighty metal tones of Bruckner's music ascended solemnly together with the incense which the priests, in black chasubles, sent up from silver vessels. The music increased in

* "The Twilight of the Classical Gods" is the opening chapter of "Modern Music — Composers and Music of Our Time" by Max Graf, Philosophical Library, 1946.

volume, reaching its climax in the radiant soundings of the cymbals, heralding the Glory and the Honor.

Bruckner's music became as one with the baroque style of the church, for it was itself ornate baroque art, just like the church of Karl the Sixth, in which marble saints guarded the altars, angels of marble and gold hovered over the chapels and the fresco of the cupola showed the Heavens.

The composer, at whose coffin the priests were now chanting monotone prayers for the dead, had spent all his life in such baroque structures. One of them had been the Convent of St. Florian. Here, as a young musician, Bruckner had first played the organ and here he had reverently kneeled in its baroque passages when the Prelate passed by in solemn procession.

Other similar structures were the domes of Linz, Vienna, and the monastery Klosterneuburg. Here, Bruckner had sat on the organ bench and had let the church organ peal out, stronger and stronger —verily a "musician of God" and perhaps the last of his kind.

After the coffin had been consecrated according to the rites of the Catholic Church, it was carried to the hearse by students who, with drawn sabres, had stoood guard around the catafalque. Then, as was his wish, Bruckner was brought to his home in Upper Austria. The autumn mists were already hovering over the fields and meadows

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and the crows sang their gloomy song that had always put him in a mournful mood when he traveled from the city to the country in the fall.

In the church of the St. Florian Convent, where Bruckner's coffin was brought, the *"De profundis"* sounded while the bier was placed under the organ that had been Anton Bruckner's organ and that had first taught him to elevate himself with music to the heavens and to the Halo of God, as heralded to the world by the radiant timbre in the finales of his symphonies.

It was but half a year later — April 6, 1897 — that we accompanied Johannes Brahms to his last resting place in the Protestant Cemetery of Vienna. . . .

A strong, simple, homely man was now being lowered into the earth, a man who had known the bitterness of life and whose favorite book was the Lutheran Bible. A life that had been filled with work was ended; what remained were the mighty works written by the man who now had passed on to the Great Beyond.

Both composers belonged to the Vienna in which we grew up. Going for a walk, we met Brahms and Bruckner almost daily. When we attended a concert they were both there, too. When new compositions of Brahms and Bruckner were performed, they appeared on the stage and acknowledged the applause: Brahms somewhat embarrassed, clumsily bending his heavy body; Bruckner with deep bows and throwing hand kisses. . . .

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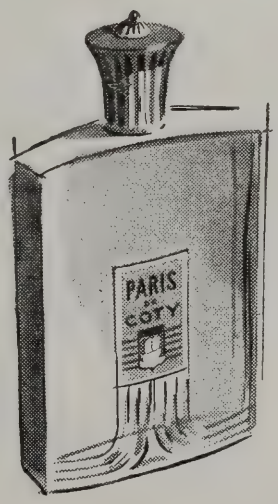

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At the time neither Johannes Brahms nor Anton Bruckner belonged to music history, but rather to life and to their era. Their music did not yet bear the scholars' seal of approval. In the large concert Hall where we went evenings, the hissing with which the Brahms Fourth Symphony was met still clung to the caryatides of the loges and to the chandeliers suspended from the ceiling, from which the nine Muses looked down upon the hissing audience in wonderment. The music of Anton Bruckner even caused concert goers to flee.

Only a handful of young musicians who later achieved fame as conductors — among them Arthur Nikisch, Ferdinand Loewe and Franz Schalk — recognized the genius in Bruckner.

Vienna's conservative society agreed with the authoritative music critics who considered Bruckner a foolish Wagnerian. In their parlors Hanslick cracked jokes about modern music, and Brahms growled like an old poodle. But Brahms as well as Bruckner still stood among the praetorian guards who spoke their critical opinions in the music markets; and Praetor Hanslick and Deputy Praetor Kalbeck and the other magistrates were severe judges, in possession of all law books of classical music, omniscient as God Himself and infallible as the Pope, the representative of God on earth. Brahms and Bruckner were poor sinners who, like all other composing sinners, had to appear before a tribunal where hung the marble tablet inscribed with the laws of art. . . .

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ANTON BRUCKNER

September 4, 1825–October 11, 1896

By Philip Hale

Bruckner's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children, Anton was the oldest; two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first organ lessons of this man.

The father of Bruckner died in 1837. The widow moved to Ebelsberg, not far from St. Florian, and in the old and famous abbey of St. Florian Anton was received as a choir boy. Bruckner also attended

* A biography of Anton Bruckner written by Rudolf Louis was published by Georg Müller in 1905. The volume is an octavo of two hundred and thirty-four pages, illustrated with portraits, silhouette caricatures of the composer, facsimiles of manuscripts, and two or three views of places.

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the school classes; for he was expected to follow the family tradition and be a school-teacher. The course included religious instruction, grammar, penmanship, arithmetic, geometry, drawing, singing, organ playing, and some lessons in landscape gardening. Geography, history — with the exception of some Biblical history — natural history, were not taught.

The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played for weddings and fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made notes for compositions, to be worked out at some future time. (His first manuscript, "Abendklänge," for pianoforte and some other instrument, was written when he was thirteen years old.) Profoundly unhappy, he was not understood by the villagers, but was looked on as a sort of crazy person. In 1845 Bruckner was appointed a teacher at

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St. Florian. He was happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year; as an organist eight florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. Bruckner in 1856 became organist of the old cathedral at Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

When Bruckner was thirty-seven years old, he studied theory and instrumentation with Otto Kitzler (born in 1834 at Dresden; he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshipped with a childlike devotion. Whether this worship was favorable to the development of Bruckner's own individuality is a question that may be argued by those who have no regular waste-pipe for their intellect. Bruckner met Wagner for the first time at the performance of "Tristan and Isolde" at Munich, in 1865. It was Bruckner's ambition to carry Wagner's theories about opera into absolute music, to utilize his theories for orchestral advantage.

Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865–66, a cantata, and the "Germanenzug" for male voices with brass instruments gave him local

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and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved to Vienna.

Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck had done much for composers of the modern and romantic school of his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor of the chair of organ and counterpoint in the Vienna Conservatory of Music.

Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation, but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the season 1891–92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory at the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored. At

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last he was comparatively free from pecuniary embarrassment, for his manner of life was simple.

The Viennese public is musically a peculiar one. Dr. Louis' characterization of it is elaborate and at the same time sharp. It has been commonly reported that this public was antagonistic to the music of Bruckner; that it would not listen to it; that it yawned or left the hall. Dr. Louis asserts that the report is without foundation; that the attitude of this public was warm and sympathetic from the very beginning; that there was also a "Bruckner public," which grew in size and influence year by year.*

Even Hanslick was obliged in his reviews to acknowledge constantly the enthusiasm of the audience whenever a work by Bruckner was performed. As early as 1873 a Viennese audience welcomed the Second Symphony with enthusiasm. For, as Dr. Louis remarks, the Viennese are stirred by the charm of euphony and by compelling rhythm. Whether this public is truly musical is another question; it is discussed by Dr. Louis.

Furthermore, Bruckner's cause was maintained by the partisans of Wagner, who put the former in opposition to Brahms. The opposition was unnecessary; it embittered Hanslick against Bruckner, but it was of much consequence to the latter, whose peculiar, almost clownish appearance and manners would easily have prejudiced many against him. Hanslick wielded a great influence. Other critics followed him in opinion and aped his style. Only a few espoused Bruckner's cause and of these Hugo Wolf† and Theodor Helm were the most conspicuous of the comparatively uninfluential. It has been said that Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite; the young romanticists among the students gathered around him, and so Felix Mottl, Arthur Nikisch, Gustav Mahler, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles

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* This statement concerning Bruckner's large public is directly at variance with statements made by Decsey and others.

† For Wolf's admiration as musician and critic for Bruckner see Dr. Ernst Decsey's "Hugo Wolf," vol. i, pp. 97–99 (Leipzig and Berlin, 1903).

of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance; he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of gratitude; he was distressingly grateful, so surprised did he appear to be when anyone showed him a slight kindness.

It has been said that Brahms was a born bachelor. Bruckner should have married, but poverty forbade him a wife until it was too late for him to think of it, nor was he ever drawn toward light o' loves. Yet he thought when he was seventy-one years old of marrying Ida Buhz, a maid in a Berlin hotel, but she would not be converted to Catholicism. He also lost his heart to Minna Reischel, who amused herself at his expense.* He was a man of a singularly modest and pure nature, and what is related of Sir Isaac Newton may truly be said of Bruckner: his life was absolutely without the pleasure or the torment of love in any one of its forms or disguises.

He liked good cheer in moderation, and one of his petty passions was the enjoyment of Pilsener beer, which he gave up with extreme

* See "The Life of Anton Bruckner," by Gabriel Engel, published in collaboration with the Bruckner Society of America (Roerich Museum Press, New York, 1931).

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unwillingness when the physician ordered a rigorous diet for his dropsy. "But," says Louis, "in this he was not given to excess, although, a true German, he could carry a large amount."

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te Deum," but his first six symphonies were published at his own expense and at that of some of his friends.

Bruckner's health was robust until about 1890, when symptoms of dropsy were unmistakable. He had begun his Ninth Symphony in 1890, and he hoped earnestly to complete it, for he dreaded the rebuke given to the unfaithful servant. That he died before the finale was written is to Dr. Louis symbolical of the tragedy of the composer's career.

To sum up this career, Dr. Louis quotes a Latin sentence that Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: *"Beati pauperes spiritu, quoniam ipsorum est regnum coelorum."*

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SYMPHONY NO. 8 IN C MINOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1825; died at Vienna, October 11, 1896

This symphony, begun in 1884 and finished in revision in 1890, was first performed by the Philharmonic Orchestra in Vienna, December 18, 1892, Hans Richter conducting. The Symphony had its first performance in this country by the Boston Symphony Orchestra, Max Fiedler conductor, March 12, 1909. There was a second performance "by request" in the following month (April 24). The symphony was revived by Serge Koussevitzky on March 22, 1929 and repeated April 22, 1932, April 16, 1937, and February 3, 1939.

It is scored for three flutes, three oboes, three clarinets, three bassoons and contrabassoon, eight horns (four interchangeable with tenor and bass tubas), three trumpets, three trombones, contrabass tuba, timpani, triangle, cymbals, three harps and strings.

The symphony is dedicated to "His imperial and royal apostolic Majesty Francis Joseph I, Emperor of Austria and apostolic King of Hungary."

WHEN he reached the age of sixty, Anton Bruckner's seven symphonies, into which he had put the heart's blood of a lifetime, had had scant attention — scant performance or none at all. At the

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end of 1884 (December 30), the Seventh Symphony was brought out by Arthur Nikisch at the Leipzig Gewandhaus. The symphony made a sensation, was performed in German and Austrian cities, and further afield. At last Bruckner found himself famous. The Brahms camp, which had heretofore scarcely deigned to notice the satellite of Wagner who presumed to write symphonies of Wagnerian lengths, now honored Bruckner with their open hostility.

In the same year of the success of the Seventh (1885), Bruckner was at work upon his Eighth (which occupied him in the years 1884–86). He rewrote it in the winter of 1889–90.* The Eighth Symphony had its first performance in Vienna, December 18, 1892, by the Philharmonic Orchestra which, until the advent of the Seventh Symphony, had carefully excluded Bruckner from its programs. Hans Richter conducted. The success of the symphony was such, even in this Brahms stronghold, that even the ferocious Edouard Hanslick, while denouncing the music in the terms fully expected of him, was compelled to acknowledge it a popular triumph. "How was the symphony received? Boisterous rejoicing, waving of handkerchiefs from those standing, innumerable recalls, laurel wreaths, etc." Hanslick pointedly strode from the hall before the *Finale*. Another critic called it "The masterpiece of the Bruckner style." Hugo Wolf wrote: "The work renders all criticism futile; the *Adagio* is absolutely incomparable." And Kalbeck of the opposite clan, henchman and destined biographer of Brahms, was forced to admit Bruckner "a master of instrumentation" whose symphony was "worthy of its sole position on the program."

The Bruckner who had been an unknown in Vienna for so many years became a public figure, a celebrity whom one pointed out on the streets. But Bruckner never acquired city ways. He never changed his manner of dress nor lost his provincial accent. To the end he was a true son of the small Austrian village of Ansfelden. The following

* The Eighth Symphony does not bring up the problem of authenticity in revision about which so much has lately been written in Central Europe. The "improvements" in orchestration by Bruckner's pupil, the conductor Ferdinand Löwe, apply particularly to the Fifth and Ninth Symphonies. The revision of the Eighth seems to have been Bruckner's own. G. E. Arnold of Vienna reported (in the *Musical Times* of January, 1937) results of comparisons by Prof. Robert Haas between the original scores and subsequent changes. Of the Eighth he has found: "In the first movement the differences between the first and last versions are of a minor character; they consist of small alterations in scoring, deletions of a few repeated bars, changes affecting the end of the reprise and extending from the finish of the development section to the recapitulation; the coda, too, was reshaped, the *fortissimo* climax for full orchestra of 1886 being slightly compressed. A much longer setting of this coda ended *pianissimo*. The Scherzo, standing next, was also very little changed in the final revision; alterations were confined to small compressions and subordinate improvements in harmony and orchestration. The new Trio of 1889 alone was more ingeniously constructed than in the first version. It enters deeply into the spirit of nature-painting; the reprise is extended; the keys of E, C, E, modulating into A-flat major, are exploited; its title "The honest German dreams of the countryside' affords a beautiful example of Bruckner's simple love of nature. The old manuscript forms of the Adagio and Finale served as models for the final version, and therefore exhibit no alterations worthy of mention."

description of his quarters and daily routine in Vienna is taken from the monograph of Gabriel Engel:

"He lived in a small, simple apartment of two rooms and kitchen which were kept in order by an old faithful servant, Kathi, who for twenty years had spent a few hours each day attending to the bachelor's household. In the blue-walled room where he worked stood his old grand piano, a harmonium, a little table and some chairs. The floor and most of the furniture were littered with music. On the walls hung a large photograph and an oil painting of himself. From this room a door led to his bedroom, the walls of which were covered with pictures of his 'beloved Masters.' On the floor stood a bust of himself which he was pleased to show his friends, who relate that he would place his hand upon its brow, smile wistfully, and say: 'Good chap!' Against the wall stood an English brass bed presented to him by his pupils. This he called 'My luxury.' At home he would go dressed even more comfortably than on the street, merely donning a loose coat if a guest was announced. Kathi knew exactly at what hours guests were welcome. If the Master was composing, no one was permitted to disturb him. At other times he went in person to meet the caller at the door.

"Bruckner worked, as a rule, only in the morning; but sometimes he would get up during the night to write down an idea that had suddenly occurred to him. Possessing no lamp, he did this night work by the light of two wax candles; but if Kathi saw traces of these in the morning she scolded him severely, warning him to be more careful

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about his health. When she insisted that he compose only in the daytime, he would say contemptuously: 'What do you know about such things? I have to compose whenever an idea comes to me.'

"Sometimes, other answers failing him, he tried naïvely to impress her with his importance, crying: 'Do you know whom you are talking to? I am Bruckner!' 'And I am Kathi,' she retorted; and that was the end of the argument. After his death, she said of him: 'He was rude, but good!' "

~

The following description of the Eighth Symphony was written by Alfred H. Meyer for the *Boston Transcript:*

"Bruckner has sometimes been accused of formlessness. In reality no criticism could be wider of the mark. His handling of form is merely different from that of symphonists like Beethoven. Witness the course of this Symphony in C minor. A single note, sustained through several measures, serves as introduction. Basses sing the first theme. It comes in low register, at first hesitatingly, then in full melodic contour. It is gloomy, forbidding, of the essence of tragedy. There are several repetitions, there is some development. Then the second theme emerges. It is in G major, a typically Bruckneriana theme. Its first motif comprises two quarter-notes followed by a triplet of three quarters, a formula which Bruckner especially liked. This theme is the brightest in the symphony — a theme of cheerfulness tinged with sentiment. Bruckner uses it persistently in this first movement, often in inversion.

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That is, in descending form, whereas originally it is chiefly ascending. An important subdivision of the theme occurs considerably later in horns followed by wood winds over a *pizzicato* bass in triplets. Cheerfulness has now gone out of the mood, which is one of quiet solemnity. The development treats these themes by every known contrapuntal and rhythmical device, mainly in the order in which they originally occur, with a repetition of suggestions of the first theme near the end, to lead into the recapitulation. The recapitulation is much less a direct repetition of themes than is the custom of the classical composers. The first theme is now introduced in high wood winds, where at first it entered in low basses. Not only is the register changed, but it is now heard also in inversion. And it comes not in the direct forthright form of the beginning, but in a more developed state. Further, there is less obvious preparation for the second theme, which enters in a solo trumpet, *'ausdrucksvoll'* (expressively).

"In the symphonies before the Eighth, Bruckner followed his first movement with an *Adagio*. In the Eighth and the Ninth a *Scherzo* succeeds. The gloom at the end of the first movement is too deep to permit a slow movement to come next. Rightly or wrongly the appellation *'Der deutsche Michel'* has come to be associated with this

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*Scherzo.** To translate the phrase into 'The German Michael' is to lose all its significance. It represents the naïve stupidity, the ponderous and thick-headed humor which one associates with country bumpkins. The theme of the principal division of the *Scherzo* well deserves the label, *'Der deutsche Michel,'* for its blunt, awkward, square-toed, or better, square-headedness. But it is cast against a background of fantastic and almost fairy-like delicacy. It receives due portion of repetition and development. Of the Trio Bruckner is reported to have said, *'Der deutsche Michel träumt ins Land hinaus'* — 'The German Michael dreams (or would it be better under the circumstances to translate *"träumt"* by "stumbles"?) his way into the country.' The theme, at first in the strings, is beautifully lyrical. The *Scherzo* is then literally repeated.

"The *Adagio* is one of the longest slow movements in existence, and one of the most lovely. One can best understand it by remembering that it consists of three separate developments, each more extended and more climactic than the preceding, of the two themes of

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* Among the many "interpretations" laid upon the symphony by the analysts, with references to "The Æschylean Prometheus," "The all-loving Father of mankind," etc., was the characterization of the *Scherzo* as typical of "The German Michael." *"Der deutsche Michel"* is the plain, honest, lumbering peasant type of Germany. Hanslick saw a breach here in the armor of Brucknerian enthusiasm and wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples; but the composer himself gave this name, the German Michael, to the *Scherzo*, as may be read in black and white in the program." These were unfair tactics. Bruckner gave no clue whatsoever in his published score. (Ed.)

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the movement. The first theme is of exceedingly long breath, haunting, pleading, in character. It is introduced by the first violins. The second theme is sung by 'cellos, as if in answer to the pleading of the first. It too is wondrously lyric. Near the height of the third development, brasses intone the 'Siegfried *motiv*' from Wagner's 'Ring.' The coda is given to the first theme.

"The *Finale* is grandiose, a culmination in the truest sense. The figure with which it begins (suggestive of galloping horses) continues throughout the long, warlike first theme. A second theme is in part lyric, in part choral-like and churchly in mood. The development is exceedingly complex contrapuntally, with the choral *motiv* frequently heard throughout. The recapitulation makes a powerful entry with the first theme, while the second enters as a *fugato*. The main climax of the whole work comes in the coda, which is begun by trombones proclaiming the first theme of the Symphony against the trumpets with the theme of the *Scherzo,* and ends at the last with a combination of the main themes of the four different movements in a triumphal C major."

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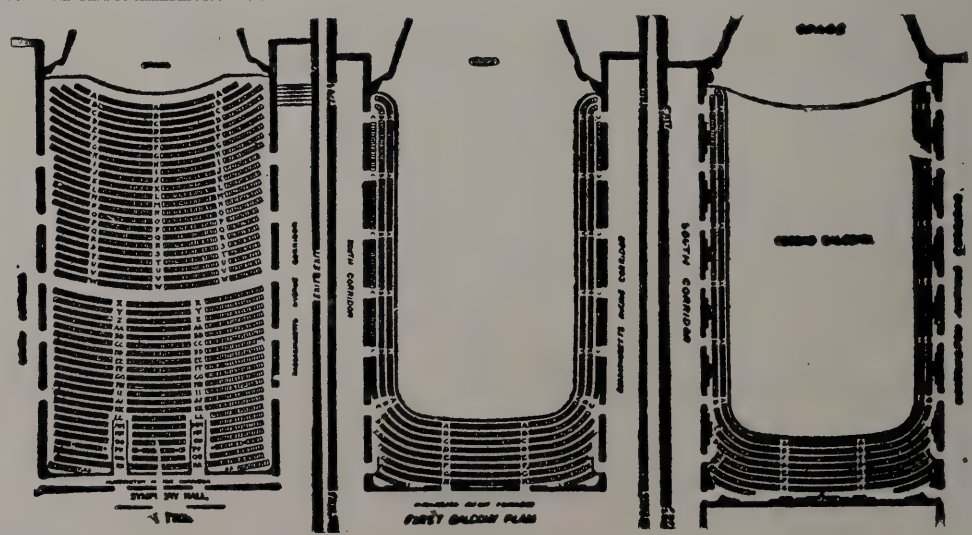

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SIXTY-SIXTH SEASON, 1946–1947

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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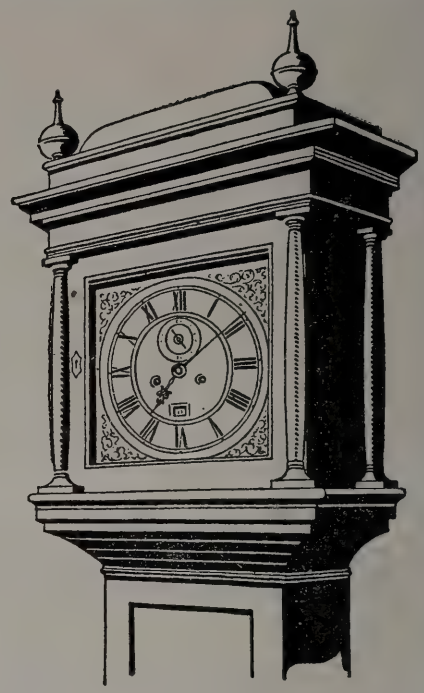

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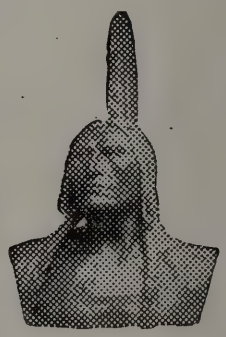

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Exhibition
Musical Plans for the 66th Season
Coming Boston Symphony Programs
Youth Concerts

EXHIBITION

The Art Institute of Chicago's 57th annual exhibition of water colors and drawings is making a notable visit to New England under the auspices of the Boston Book Fair. A hundred paintings and drawings are on view in the gallery through the concerts of this week, October 18, 19, and 20.

The artists represented include Gifford Beals, Ivan Le Lorraine Albright, Virginia Berresford, Paul Cadmus, Alexander Calder, Edward Chavez, Don Corbino, Adolf Dehn, Lyonel Feininger, Stephen Greene, Chaim Gross, Peter Hurd, Dong Kingman, William Steig, William Zorach, Henry Varnum Poor. A number of items have been newly hung this week. This exhibition is furnished by the American Federation of Arts.

• ⊣ •

MUSICAL PLANS FOR THE 66TH SEASON

Dr. Koussevitzky recently made known his plans for new music to be performed by this Orchestra in the course of the season. Two composers have been invited to conduct new symphonies of their own. One is Camargo Guarnieri, the Brazilian composer, and the other Darius Milhaud, the French composer now living in California. Aaron Copland's new symphony is one of three commissioned by the Koussevitzky Music Foundation, and these also will have their first performance. One is by Olivier Messiaen, one of the most prominent of the younger composers of France. The other is the Third Symphony by Walter Piston. Lukas Foss has composed "The Song of Songs" for Orchestra with Soprano

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Solo, based on a Biblical text, and this, too, is to have its first performance in the spring. Another native work is a set of Variations by Roy Harris on a Theme by Howard Hanson. A recent work by Richard Strauss, "Metamorphosis," written for string orchestra, will also be played. There will also be repetitions of outstanding new works introduced in the last few years, such as Bela Bartok's Concerto for Orchestra, Martinu's First Symphony, Stravinsky's Ode, and Shostakovitch's Eighth Symphony. Two anniversaries besides that of Bruckner will be noted: Schubert's great C major Symphony will be conducted by Leonard Bernstein in the week of the 150th anniversary of the composer's birth (January 31, 1947). Next April will be the 50th anniversary of Brahms' death (April 3), and a number of his works will figure on the programs of that month.

Guest conductors will include Bruno Walter, Leonard Bernstein, and Charles Münch, the conductor of the Paris Conservatoire Orchestra, who is shortly to make his first visit to this country. Symphonies seldom heard here will be Bruckner's Ninth and Mahler's Fourth (announced by Mr. Walter), and Mahler's Seventh (to be presented by Mr. Bernstein). M. Münch will revive the Symphony in C minor, with organ, by Saint-Saëns.

Choral works planned by Dr. Koussevitzky will include Stravinsky's Symphony of Psalms (dedicated to this orchestra), Brahms' Alto Rhapsody, Beethoven's Ninth Symphony, and Bach's B minor Mass.

• •

Forty Tuesday evening concerts by this orchestra, beginning October 8 and continuing through the summer concerts until next August, will be broadcast from 9:30 to 10:30 E. S. T. on the network of the American Broadcasting Company.

The Boston Symphony Orchestra, in addition to sixty concerts in its own

city, will give series in Cambridge, Providence, New York, and Brooklyn, and concerts in New Haven, New Brunswick, New London, Washington, Hartford, White Plains, Northampton, Newark, Philadelphia, and the following Western cities in early December: Pittsburgh, Cleveland, Toledo, Chicago, Milwaukee, Ann Arbor, Detroit, Rochester.

• • •

COMING BOSTON SYMPHONY PROGRAMS

Next Sunday, October 20, at 3:30, Dr. Koussevitzky will open the series of six Sunday afternoon concerts in Symphony Hall. The program will consist of Weber's Overture to "Oberon," Ravel's Pavane for a Dead Infanta, Strauss's "Till Eulenspiegel's Merry Pranks," and the First Symphony by Brahms in C minor.

Next Tuesday, October 22, Dr. Koussevitzky will open the series of concerts in Sanders Theatre, Cambridge, conducting the new Ninth Symphony of Shostakovitch, Ravel's Pavane for a Dead Infanta, and Tchaikovsky's Symphony No. 4 in F minor.

The second program of the Tuesday evening series in Symphony Hall will take place on October 29 and will be conducted by Richard Burgin. Mr. Burgin announces for this program Mendelssohn's "Italian" Symphony, the new Divertimento by Alexei Haieff, and the First Symphony by Sibelius in E minor.

• • •

YOUTH CONCERTS

The ninth season of the Boston Symphony Orchestra Youth Concerts under the direction of Wheeler Beckett will open in Symphony Hall on Wednesday afternoon, October 30. The first program in the series of six concerts will begin at 3:30 o'clock and will be as follows: Prelude to Act III, "Lohengrin" — Wagner; "Prelude to the Afternoon of a Faun" — Debussy; Valse Triste — Sibelius; Finale from the Symphony in D minor — Franck; Concerto in A minor for Piano and Orchestra — Grieg (Soloist: Leo Litwin).

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SATURDAY EVENING, October 19, 1946, *at* 8:30 *o'clock*

Copland ..... Symphony No. 3

I. Molto moderato, with simple expression
II. Allegro molto
III. Andantino quasi allegretto
IV. Molto deliberato (Fanfare); allegro risoluto

(*First performance*)

INTERMISSION

Tchaikovsky ..... Concerto for Violin in D major, *Op.* 35

I. Allegro moderato
II. Canzonetta; Andante
III. Finale: Allegro vivacissimo

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SYMPHONY NO. 3

By Aaron Copland

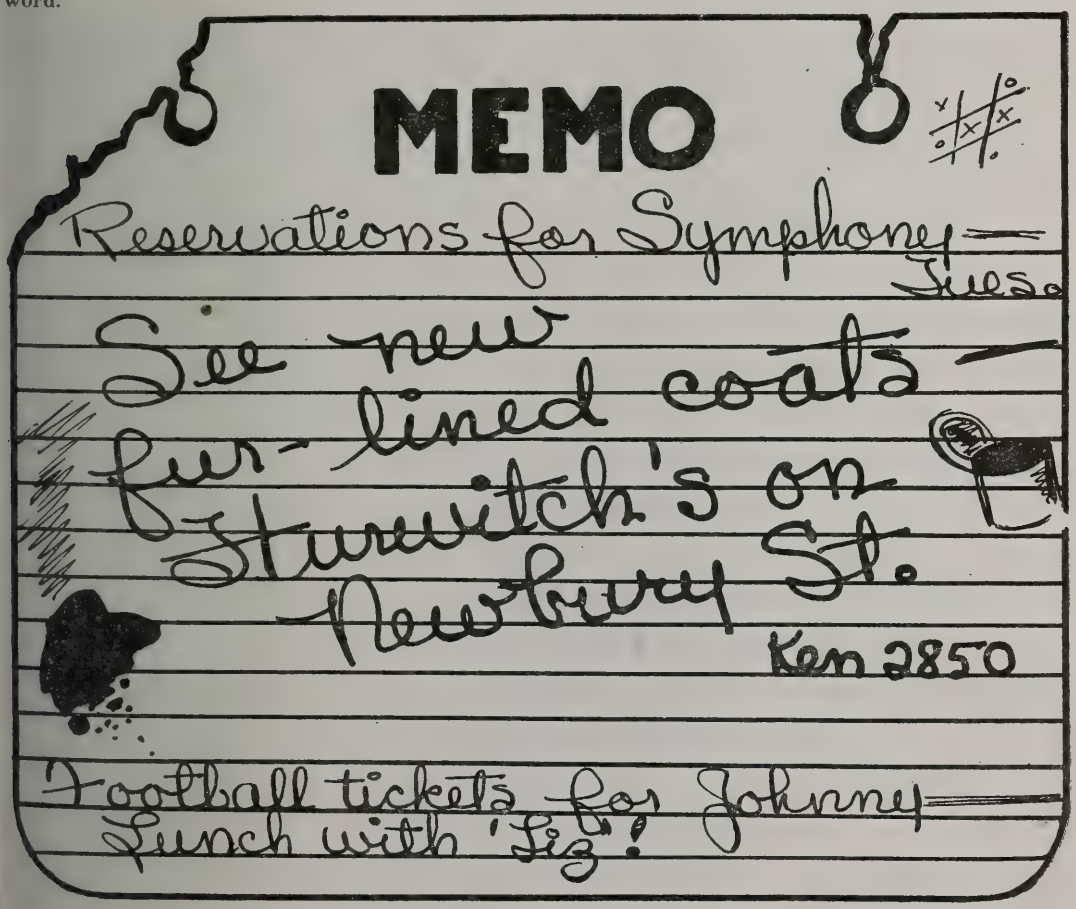
Born in Brooklyn, New York, November 14, 1900

Completed September 29, 1946, this symphony was commissioned by the Koussevitzky Music Foundation and is dedicated "To the Memory of My Dear Friend Natalie Koussevitzky."

The symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons, contra-bassoon, four horns, four trumpets, three trombones, tuba, two harps, piano, celesta, timpani, numerous instruments of percussion, and strings.

Mr. Copland wrote his First Symphony (for orchestra with organ) in 1924–25. It was performed by this orchestra February 20–21, 1925, when Mlle. Nadia Boulanger played the organ part. The composer revised this symphony as an orchestral work without organ, and in this form it was performed by this orchestra February 15–16, 1935. His Second Symphony, entitled "Short Symphony," is a work of great rhythmic complexity. It was performed in 1934 in Mexico under the direction of Carlos Chavez. It was repeated there in 1941 and 1946.*

* There has not been a concert performance of this symphony in America, but a broadcast performance by the NBC Symphony, January 9, 1944, under Leopold Stokowski. Copland's "Symphonic Ode," written for the fiftieth anniversary of the Boston Symphony Orchestra, and his "Dance Symphony," which is really a symphonic compilation from his ballet "Grohg," are not considered by their composer to be symphonies in any strict sense of the word.



Mr. Copland divulges that he had been "collecting themes over a period of years with the idea of some day writing a symphony." When he received his commission from the Koussevitzky Music Foundation in 1943, he began actually to plan the symphony. He began work upon the score in August, 1944, during a summer stay in a small Mexican village. The first movement was completed in April and the second in August of the following year. The third movement was finished in January, 1946, and the finale on September 29, barely in time for the necessary copying of parts for the first performance.

"Inevitably the writing of a symphony," says Mr. Copland, "brings with it the question of what it is meant to express. I suppose if I forced myself I could invent an ideological basis for my symphony. But if I did, I'd be bluffing – or at any rate, adding something *ex post facto,* something that might or might not be true, but which played no rôle at the moment of creation. Harold Clurman put my meaning well when he wrote recently that music is a 'reflection of and response to specific worlds of men: it is play, it is speech, it is unconscious result and conscious statement all at the same time.' Anything more specific than that in relation to so-called absolute music is suspect. In other words – to use a well worn phrase – I prefer to let the music 'speak for itself.'

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"For the sake of those who like a purely musical guide through unfamiliar terrain I add a breakdown by movements of the technical outlines of the work:

"I. *Molto moderato:* The opening movement, which is broad and expressive in character, opens and closes in the key of E major. (Formally it bears no relation to the sonata-allegro with which symphonies usually begin.) The themes — three in number — are plainly stated: the first is in the strings, at the very start without introduction; the second in related mood in violas and oboes; the third, of a bolder nature, in the trombones and horns. The general form is that of an arch, in which the central portion is more animated, and the final section an extended coda, presenting a broadened version of the opening material. Both first and third themes are referred to again in later movements of the Symphony.

"II. *Allegro molto:* The form of this movement stays closer to normal symphonic procedure. It is the usual scherzo, with first part, trio, and return. A brass introduction leads to the main theme, which

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is stated three times in part I: at first in horns and violas with continuation in clarinets, then in unison strings, and finally in augmentation in the lower brass. The three statements of the theme are separated by the usual episodes. After the climax is reached, the trio follows without pause. Solo wood-winds sing the new trio melody in lyrical and canonical style. The strings take it up, and add a new section of their own. The recapitulation of part I is not literal. The principal theme of the scherzo returns in a somewhat disguised form in the solo piano, leading through previous episodic material to a full restatement in the *tutti* orchestra. This is climaxed by a return to the lyrical trio theme, this time sung in canon and in *fortissimo* by the entire orchestra.

"III. *Andantino quasi allegretto:* The third movement is freest of all in formal structure. Although it is built up sectionally, the various sections are intended to emerge one from the other in continuous flow, somewhat in the manner of a closely-knit series of variations. The opening section, however, plays no rôle other than that of introducing the main body of the movement.

"High up in the unaccompanied first violins is heard a rhythmically transformed version of the third (trombone) theme of the first movement of the Symphony. It is briefly developed in contrapuntal style, and comes to a full close, once again in the key of E major. A new and more tonal theme is introduced in the solo flute. This is the melody that supplies the thematic substance for the sectional metamor-

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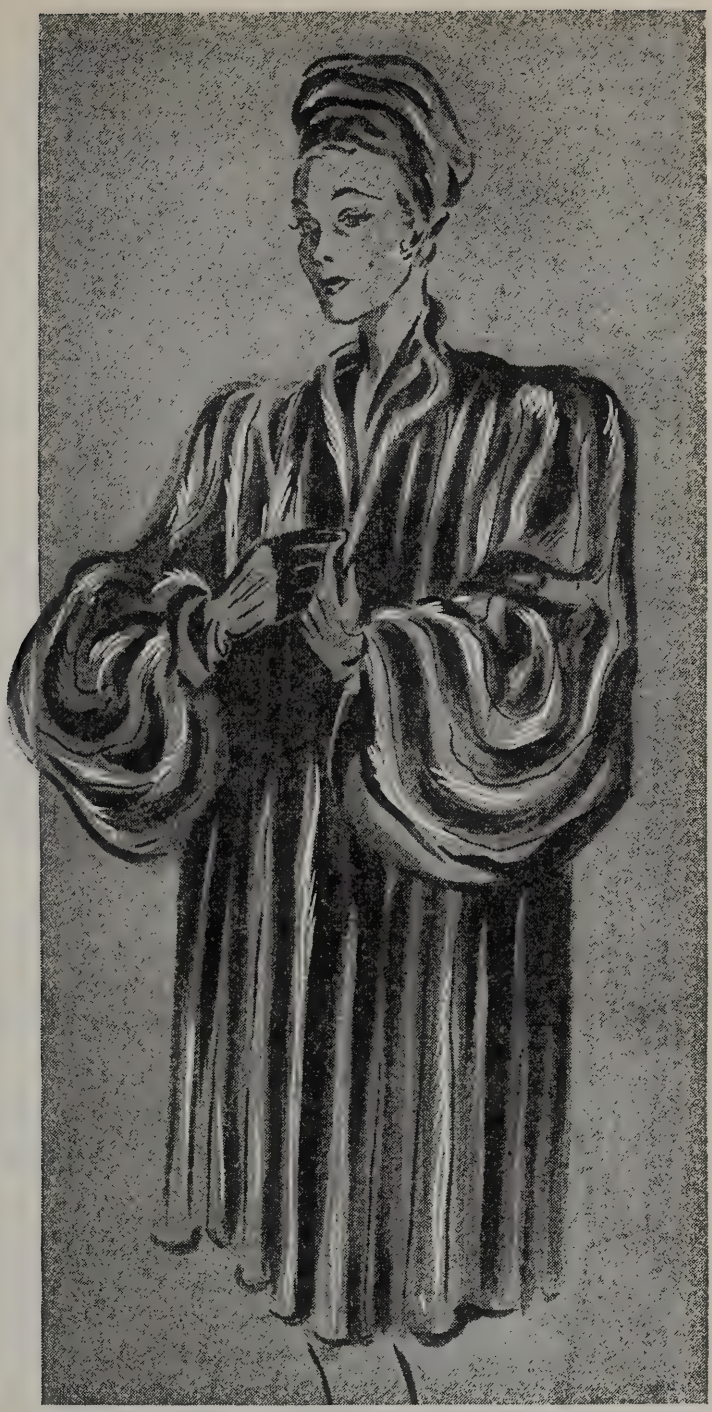
phoses that follow: at first with quiet singing nostalgia; then faster and heavier — almost dance-like; then more child-like and naïve, and finally vigorous and forthright. Imperceptibly the whole movement drifts off into the higher regions of the strings, out of which floats the single line of the beginning, sung by a solo violin and piccolo, accompanied this time by harps and celesta. The third movement calls for no brass, with the exception of a single horn and trumpet.

"IV. *Molto deliberato* (Fanfare) — *Allegro resoluto:* The final movement follows without pause. It is the longest movement of the Symphony, and closest in structure to the customary sonata-allegro form. The opening fanfare is based on 'Fanfare for the Common Man,' which I composed in 1942 at the invitation of Eugene Goossens for a series of wartime fanfares introduced under his direction by the Cincinnati Symphony. In the present version it is first played *pianissimo* by flutes and clarinets, and then suddenly given out by brass and percussion. The fanfare serves as preparation for the main body of the movement which follows. The components of the usual form are there: a first theme in animated sixteenth-note motion; a second theme — broader and more song-like in character; a full-blown development and a refashioned return to the earlier material of the movement, leading to a peroration. One curious feature of the movement consists in the fact that the second theme is to be found embedded in the development section instead of being in its customary place. The development, as such, concerns itself with the fanfare and first theme fragments. A shrill *tutti* chord, with flutter-tongued brass



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and piccolos, brings the development to a close. What follows is not a recapitulation in the ordinary sense. Instead, a delicate interweaving of the first theme in the higher solo wood-winds is combined with a quiet version of the fanfare in the two bassoons. Combined with this, the opening theme of the first movement of the Symphony is quoted, first in the violins, and later in the solo trombone. Near the end a full-voiced chanting of the second song-like theme is heard in horns and trombones. The Symphony concludes on a massive restatement of the opening phrase with which the entire work began."

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ENTR'ACTE

THE MUSIC OF AARON COPLAND

By Arthur V. Berger

(Reprinted from the "Musical Quarterly")

It is not easy to generalize on the subject of Aaron Copland's music. Few composers of our time, it is true, have developed a style so strongly individual as his. But this style, in the course of twenty-five years, has undergone a series of striking transformations, partly determined by a rare critical faculty and partly by a sense of responsibility to musical audiences. Copland is not of the line of artists who, after following a dubious creative urge, justify their course by saying merely that they "felt that way." He, on the contrary, is capable of examining what he has accomplished as if from the outside. And he has not hesitated to say, at certain crucial turning-points of his career, that this or that tendency has been exploited by him for all it is worth, and that some new tactic is called for.

In approaching a discussion of Copland's music, one should, therefore, have an idea of its phases and evolution, not because any given work will sound better with this knowledge, but in order that

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one may not interpret observations peculiarly applicable to one period, as applicable in the same degree to another. It is the purpose of this article, moreover, to examine the forces that make Copland's music what it is. For this it is necessary first to consider some of the motivating forces.

The bare facts of Copland's career have been nicely presented in an autobiographical sketch, "Composer from Brooklyn," in his book, *Our New Music*. For the sake of those who are unacquainted with this source, or with Copland's progress since the book was written, a chronological sketch may appropriately precede the more specifically musical observations. His career as a composer with his student days behind him essentially started around 1924, when his teacher, Nadia Boulanger, asked him just before his return from Paris, to write an organ concerto for her to play on her impending American tour. He responded with his Symphony for Organ and Orchestra (later rescored, without the organ, as his First Symphony). This was his second orchestral work, but it was his first to reach audiences anywhere. Having been recently exposed to Paris of the early 'twenties, a wild milieu of experiment and impish-

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ness, he inevitably fell into the strident harmonies that prompted Walter Damrosch, after conducting this work, to turn to his audience and say, "If a young man at the age of twenty-three can write a symphony like that, in five years he will be ready to commit murder." There was also the more soothing French vein of his slow movements of this period. But for several years he remained an *enfant terrible* to many listeners, and in Boston he was the object of open cabals among symphony-goers.

A Guggenheim Fellowship in 1925 (the first ever given to a composer) enabled him to relinquish such menial jobs as playing the piano at a summer hotel to support himself. He could now devote himself to a composition that Koussevitzky was to conduct at a chamber orchestra concert of the League of Composers. With his new leisure, and his impulsive formative period at its end, he took stock of his past achievements and decided that his symphony was "too European in inspiration." He determined "frankly to adopt the jazz idiom" hitherto reflected only incidentally in his music, and he wrote *Music for the Theatre* for Koussevitzky with the direct allusions to Tin Pan Alley that were to form the basis of his style until his *Symphonic Ode* (begun in 1928, and later presented to the Boston Symphony on its fiftieth birthday).

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The *Symphonic Ode* lies at the juncture of two periods. *Music for the Theatre* had also marked a separation, because of the new jazz ingredients. But I feel that all the works before 1928 are closer to one another than any one of them is to the music composed around 1930. Up to the *Symphonic Ode* Copland had allowed for a relative plentitude and rather colorful sonority (within the bounds of a characteristic economy), and this work, grand in its manner, belongs to the earlier period in this sense. In the abstractness of some of its thematic material, the presence of sections in which jazz allusions are less direct, and an austerity quite new to music, it belongs to the group of compositions from the Trio (1929) to *Statements* (1934).

Copland's second period is distinguished by the leanness of its textures and patterns. The music is difficult for average listeners to grasp, not merely because of the dissonances, which shocked audiences on their initial hearing (as had those in his earlier works), but because its whole conception is what is often regarded as "esoteric." His preoccupations at this time are reflected in the energy devoted to organizing and furthering groups for the presentation of *avant-garde* concerts for a limited number of people. He was co-founder of the Copland-Sessions Concerts, given from 1928 to 1931; he

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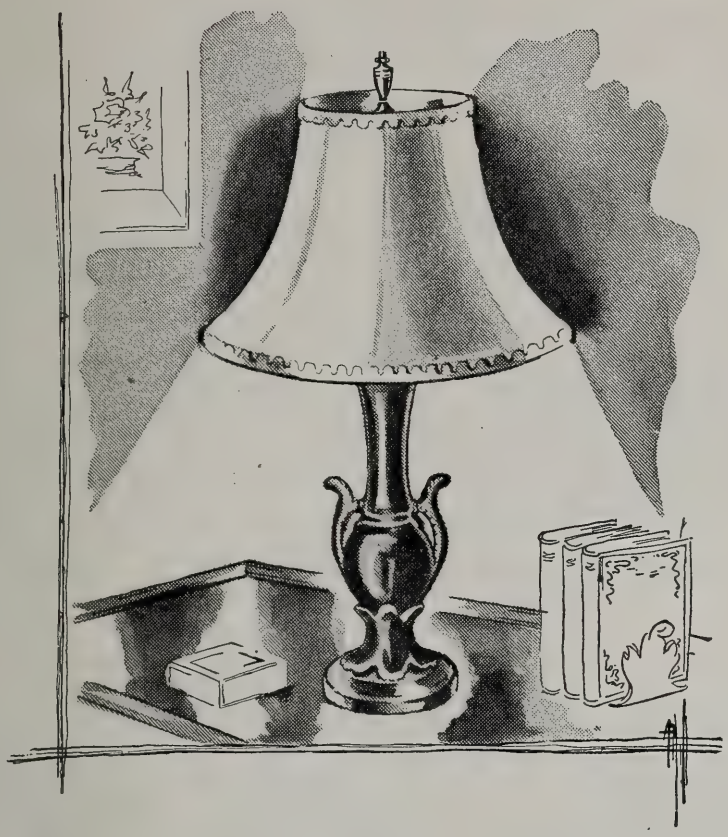

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created the Yaddo Festivals inaugurated in 1932, and he became (and has remained) a central figure in the League of Composers. In 1937 he founded the American Composers Alliance (of which he has been president) to protect composers who do not operate on the grander scale of ASCAP members. It was during the early thirties, too, that he brought together the young people who became known as the Young Composers Group. These are only a few of the activities that for many years made Copland so indispensable to New York activities in the more adventurous spheres of contemporary music. It was often his presence that held things together. When he was away from New York disunity was likely to set in among the ranks of the young composers. Up to the last decade, not only his music, but his central position in this circle of creative musicians, identified him closely with his home city at once as its bard and a young father protector of its potential creative sources.

For some people Copland, with all the nation-wide reference of his current music, remains a New York composer. He is deeply attached to the city of his birth, and he normally does not find it, as other composers have, hostile to creative activity. But he has also developed

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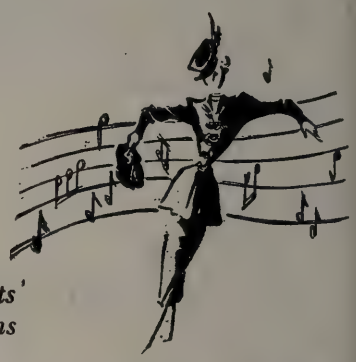

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a fondness for other places, for Paris, for Mexico; and while he never remains away from home long without yearning to get back to the vortex of events, his interest in other places is genuine and has provided him with musical content that is in no sense specious. It was his visit to Mexico in 1932 that later gave rise to *El Salón México,* but it was also during that visit that he found himself sufficiently at ease in his new surroundings to absorb himself in the lucubrations of his *Short Symphony,* completed in 1933.

This work, scheduled for performance by more than one eminent American conductor, was considered too taxing for players and listeners when the date of performance drew near. Chávez gave its première in Mexico in 1934, but in this country it gathered dust on the shelf until Stokowski gave an NBC première last year. Experiences like this were doubtless among the things that motivated Copland to abandon complexities and cultivate a more appealing manner. Orchestral music for limited audiences was a contradiction in terms, since orchestras are maintained by large groups. And so it was that around 1934 he sought a new plan:

> I began to feel an increasing dissatisfaction with the relations of the music-loving public and the living composer. . . . It seemed to me that composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and phonograph. It made no sense to ignore them and continue writing as if they did not exist. I felt that it was worth the effort to see if I couldn't say what I had to say in the simplest terms.

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The ballet *Hear Ye! Hear Ye!* in 1934, with its cabaret scenes, might have been a step in the direction of music for a wider audience. But this rapidly executed commission does not, in Copland's career, have the decisive role of *El Salón México,* which was completed, except for the orchestration, the same year. Here Copland returns to jazz, but it is now merely one of many sources of folk music to give his output wider reference and wider appeal. The Mexico-inspired work caught on almost at once, and he now became well known and respected beyond the restricted circle of League habitués. Its reception at an I. S. C. M. performance in London in 1938 was quite sensational. The sophistication of its night-club references could hold a select international audience, and from that occasion dates his enduring English success (which is incidentally reflected in his influence on young Benjamin Britten). During the same years, *The Second Hurricane* opened up a new public for him among youngsters of high school age, for whom this operetta was written. *Music for Radio* took care of still another sphere. There followed successful ballets on American themes and Hollywood, which came as a result of his modest effort for the documentary film, *The City.* The man who had written the *Short Symphony* could brave the fires of Hollywood without being consumed by them, and his

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scores maintained a dignity and integrity rarely approached there before or since.

It was doubtless this new concern with the public at large that prompted Copland to write *What to Listen for in Music,* an introductory book for the average music-lover, and later *Our New Music,* surveying the contemporary scene for the outsider. His concern with creative problems (characterized by the peculiar articulateness of contemporary composers in general on the subject of style and method) had always reflected itself in fairly periodic prose writings. While primarily based on the work of other composers, these lucidly conveyed his own assumptions. His contributions had always been, and have continued to be, among the most gratifying articles in the League's magazine, *Modern Music.*

The revised attitude towards musical audiences has doubtless been connected with the general cultural trend of the "rediscovery of America," which provided Copland with the material of wider interest. Lincoln's heroism, cowboy mythology, Shaker customs, could not fail to appeal to the imagination of the most casual listener. Re-exploration also extended itself to our hemispheric neighbors. In 1941 Copland eagerly represented a sub-committee of the Coordinator of Inter-American Relations on a Latin-American tour, and he not only brought back new names of composers worthy of our attention here, but himself wrote down some of his impressions in the charming *Danzón Cubano,* based on a popular Cuban pattern.

He did not, during this tour, visit Mexico, but last year, he returned to that country to work on a symphony for the Koussevitzky

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Foundation in somewhat the same atmosphere that had been so favorable to his *Short Symphony*. He had attempted this, the largest of all absolute musical forms, only once before, in 1924, when youthful exuberance had made him unaware of the serious problems involved. His task was now particularly difficult. He had written two sonatas (one for piano and one for violin and piano) in the past decade, but his orchestral works, during these years, had all been associated with some exterior element, such as a ballet, a movie, or a self-imposed concrete subject (e.g., Lincoln, a Mexican dance hall, a Cuban *danzón*). Aware of the gravity of his project, and anxious to cut himself off from the practical world with which he had become identified, Copland sought the seclusion of Tepoztlán, where no white man had lived since Redfield wrote his book about it (after spending eight months there fifteen years ago), and where newspapers, radios, telephones, and telegrams are still the exception.

At the time this article is being written, he is still composing his symphony in a New Jersey retreat. But the characteristic pull in the other direction of recent years continues to have its effect on him. While at work on the symphony he has found time to relax from the strain to toss off a score for *The Cummington Story,* a documentary film of the Office of War Information. He has also begun

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work on music for a forthcoming Broadway production of Erskine Caldwell's *Tragic Ground.*

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It is natural for the average listener to delight in music based on folk songs, and to credit the composer for the appeal that these possess even before being adapted. It is just as natural for the experienced listener, who is justified in a way, to regard one folk adaptation as very much like any other. Copland shares with the masters the capacity of turning out his most casual work with the sensitivity and dignity typical of his most ambitious ones. But despite this, and the ingenuities I have already indicated, his preoccupations of the last ten years have been limiting, and we should be thankful that he has returned to something more substantial in the symphony he is now writing for Koussevitzky. . . .

~

For its indigenous aspect alone, Copland's music must remain an achievement of American culture. But I think we exaggerate the role of nationalism today by clinging to 19th-century ideology. Handel and Scarlatti were musicians of two different countries but they

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shared traditions; and there is talk of the possibility of this kind of thing again in our time, especially since the recent re-allocation of peoples. In searching for a broader horizon Copland, if it is not too far-fetched to suggest it, may possibly benefit from an internationalism. Classical method, in a universal and timeless sense, is, after all, its torch, and Copland, as we have seen, seems to have ventured recently in a classical direction.

Copland's methods are too well crystallized (sometimes, as we have seen, even formularized) for his personality and indigenous character to be dwarfed on such a horizon. That is to say, he would doubtless remain American (if this is what concerns him) and profit at the same time from international concepts which might help him avoid the danger of falling into provincialism. This solution naturally occurs to me in terms of my own prejudices. But it is conceivable that Copland might find another way out. We may be confident that the new symphony will indicate some direction, for Copland's evolution, as has been repeatedly demonstrated in the preceding pages, has involved constant self-analysis, and almost periodic attempts to consolidate his gains and reform his ways where his own keen perceptions urge him to.

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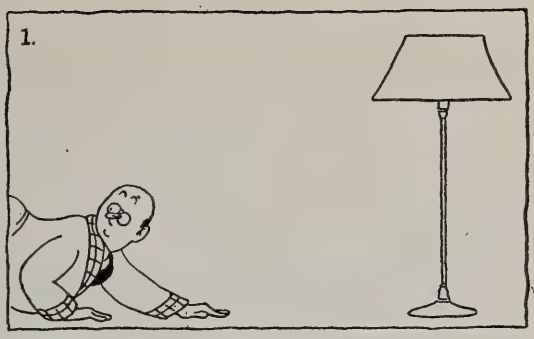

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genuinely creative artist. With the same limitations peculiar to many composers of our time, he can accomplish much more than most of the others. He is at last an American that we may place unapologetically beside the recognized creative figures of any other country. Viewed with respect to the most representative, and perhaps the most successful, work of each period of his career, his contribution is its own justification: *Music for the Theatre,* with its exuberant spirits; the *Short Symphony,* absorbing in its ingenuity and its provocative elements; *Billy the Kid,* with its affecting sentiments and well-chosen melodies. We are not obliged, therefore, to credit Copland merely with what he has done to establish an indigenous style, for his achievements go much deeper.

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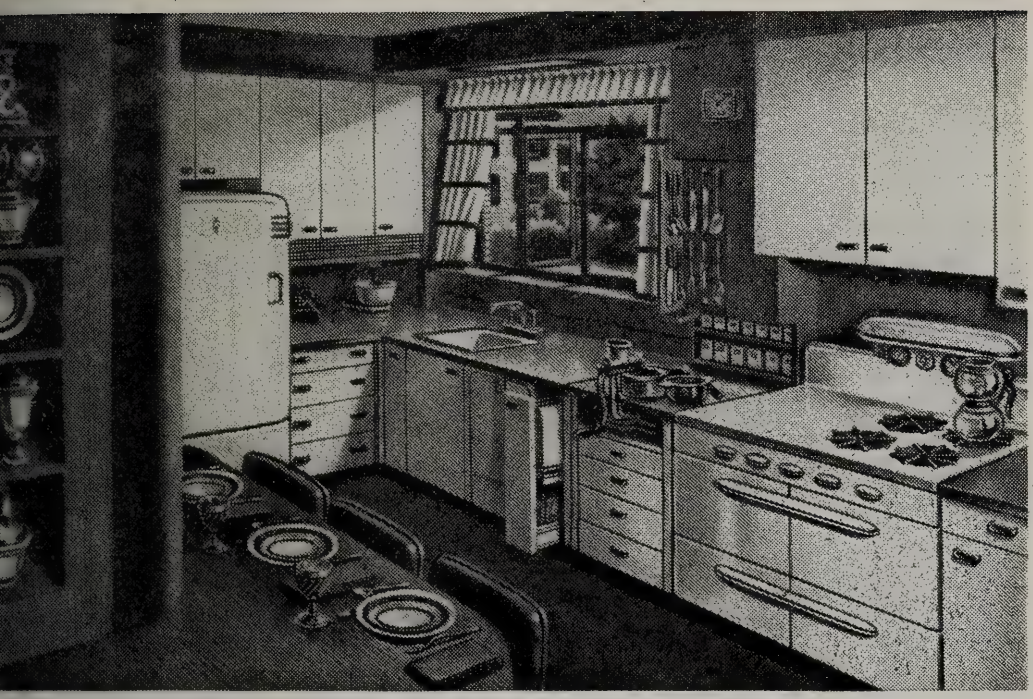

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Composed in 1878, this Concerto was first performed at a concert of the Philharmonic Orchestra in Vienna, Adolph Brodsky, soloist, December 4, 1881. (Adolph Brodsky appeared as soloist with the Boston Symphony Orchestra November 28, 1891, playing Brahms' Concerto.)

The first movement was played in Boston by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell in New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Timothée Adamowski on December 2, 1893; the whole concerto was played at these concerts by Alexandre Petschnikov on January 27, 1900, Maud Powell on April 13, 1901, Karl Barleben, April 1, 1905, Alexandre Petschnikov, November 24, 1906, Mischa Elman, January 2, 1909, Fritz Kreisler, April 9, 1910; Kathleen Parlow, April 1, 1911; Anton Witek, January 24, 1914;

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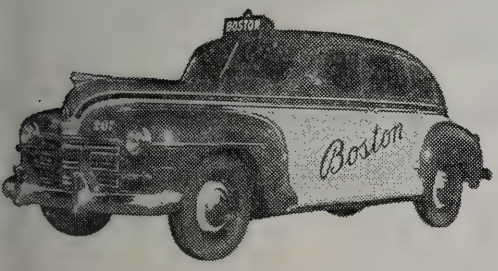

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Ferenc Vecsey, November 11, 1921; Efrem Zimbalist, April 25, 1924; Toscha Seidel, November 24, 1933; Mischa Elman, November 30, 1945 (Paul Paray conducting).

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

The dedication is to Leopold Auer.

VIOLINISTS have often advised, sometimes aided, composers in the writing of the solo part in concertos for their instrument; sometimes, too, one of them has carried a concerto composed under his judicious eye to performance and fame. Tchaikovsky was unfortunate in his soloist when he wrote his best-known piano concerto, and the same may even more emphatically be said about his Violin Concerto.

The first violinist to come upon the scene was Tchaikovsky's young friend from Moscow, Joseph Kotek, who visited the composer at Clarens on the shore of Lake Geneva, in the early spring of 1878. Tchaikovsky was in the mood for music. He wrote Mme. von Meck on March 27 with enthusiasm about Lalo's "Symphonie Espagnole," in which he found "freshness, piquant rhythms, beautifully harmonized melodies." Lalo, said Tchaikovsky, was like his favorites Delibes and Bizet in that he "studiously avoids all commonplace routine, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." It would seem that Lalo's persuasive concerto had directed Tchaikovsky's creative ambitions to that form, for when Kotek took out his violin and Tchaikovsky sat at the piano, the principal manuscript in hand turned out to be the sketch for his new violin concerto. He had put all other plans aside to complete this one, and he wrote to his publisher Jurgenson on April 20: "The violin concerto is hurrying toward its end. I fell by accident on the

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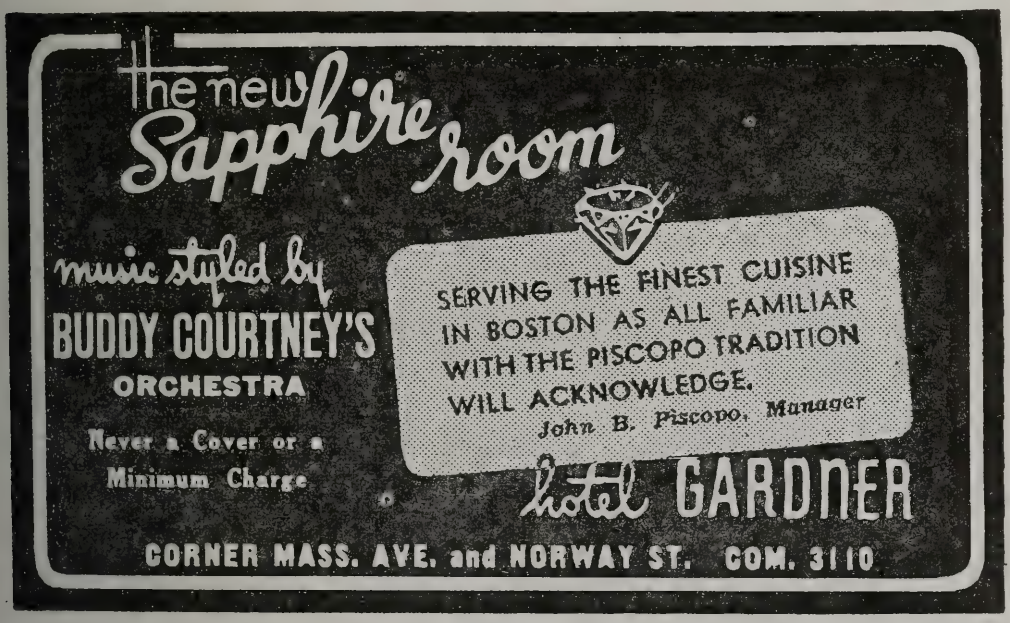
idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He did complete his sketch the next day, ran through it with Kotek, who was still there, but before beginning on the scoring, he wrote an entirely new slow movement.

Tchaikovsky sent a copy of the Concerto to Mme. von Meck before its publication. With the canzonetta she was "delighted beyond description," but evidently the first movement did not entirely satisfy her, for Tchaikovsky wrote on June 22 — "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: The plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up hope that in time the piece will give you greater pleasure."

Tchaikovsky dedicated the new concerto to his friend Leopold Auer, head of the violin department at the St. Petersburg Conservatory, hoping of course that Auer would introduce it in Russia. Auer, how-



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ever, shook his head over the score, pronounced it unreasonably difficult. Nearly four years passed without a performance. At length, a third violinist, Adolph Brodsky, saw the music and took it in hand. He obtained the assent of Hans Richter to give the music a hearing at the concerts of the Philharmonic Orchestra in Vienna. After this performance (December 4, 1881) there were loud hisses, evidently directed against the music, which subsided only when Brodsky, to increased applause, returned three times to bow. Eight out of the ten reviews were what the translator of Modeste Tchaikovsky's life of his brother has called "extremely slashing." The phrase is surely not too strong for the vicious condemnation by Eduard Hanslick. His review has gone down into history as a prime instance where the learned Doctor said the wrong thing with all the emphasis his sharp wit could muster:—

"For a while the concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The *Adagio,* with its tender national melody, almost conciliates, almost wins us; but it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures that 'stink in the eye.' Tchaikovsky's violin concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear."

The composer, particularly sensitive at that time to public criticism, was deeply hurt by the vicious attack which he remembered word for word for the rest of his life. One wonders whether the objections, spoken and written, to music of such obvious popular appeal could have been mostly due to its novelty, to the certain freedom with which Tchaikovsky treated the sacrosanct form. The greater likelihood is that the performance failed to convey a clear or favorable impression of the piece. Despite its admitted (too freely admitted!) difficulties, Richter allowed only a single rehearsal in which most of the time was spent in straightening out numerous errors in the parts. The players' coolness towards the concerto was not lessened by this circumstance, and their performance was accordingly dull routine. Richter wished to make cuts, but the youthful champion of Tchaikovsky held his own.

In fact Brodsky, writing to the composer shortly after the first performance, stoutly defended the abused piece:—

"I had the wish to play the Concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me — I had to bear many rude things from Colonne and Pasdeloup — fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of

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the parts, that swarmed with errors. The players determined to accompany everything *pianissimo,* not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered accordingly."

In gratitude to his soloist-champion, Tchaikovsky wrote to Jurgenson (December 27, 1881):— "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

In spite of its poor start, and in spite of the ill will of Hanslick (Philip Hale wrote that he "was born hating programme music and the Russian school"), the Concerto prospered. Other violinists

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(notably Carl Halir) soon discovered that there lay in it a prime vehicle for their talents. This, too, in spite of the continuing censure of Leopold Auer. Tchaikovsky wrote in the Diary of his tour of 1888: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Leningrad virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things."

Mr. Auer was approached by the *Musical Courier* of New York many years later for a full explanation of his stand, and he wrote from St. Petersburg (January 12, 1912):

"You have requested me to explain the true circumstances relating to Tchaikovsky's violin concerto, in so far as it concerns myself. I am glad to do this, not only in the interests of truth, but also in order to put an end to the various stories so constantly appearing in newspaper reports and concert programs in connection with public performances of the concerto.

"When Tchaikovsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the violin concerto, dedicated to me, completed and already in print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown it to me before committing it to print. Much unpleasantness might

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then have been spared us both. I must add here that at this time I had taken over the conducting of the symphony concerts of the Imperial Russian Musical Society, and that this work was absorbing nearly all my time and musical energies.

"Warmly as I had championed the symphonic works of the young composer (who was not at that time universally recognized), I could not feel the same enthusiasm for the violin concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also by all my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely æsthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

"Tchaikovsky, hurt at my delay in playing the concerto in public and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with much adverse criticism, especially from Hanslick. The only explanation I can give of the orchestral score still bearing my name in the dedication is that when the original publisher, Jurgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the orchestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of this double dedication.

"I should like to thank you for giving me this opportunity of going into the matter and putting the facts before the public. The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody.

(Signed) L. Auer."

ERICA MORINI

ERICA MORINI, a native of Vienna, studied with Ottakar Sevčík at the Vienna Conservatory and as a prodigy of eight appeared in a concert under the direction of Arthur Nikisch. She had acquired a European reputation when she made her American début in 1921. After two seasons she returned to Europe for seven years. She appeared as soloist with the Boston Symphony Orchestra at the Berkshire Festival, August 4, 1946, when she played with Gregor Piatigorsky in Brahms' Double Concerto. Miss Morini now makes her home in New York and has become an American citizen.

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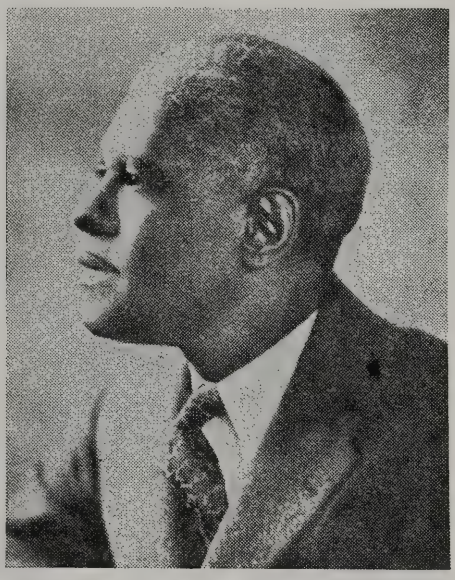

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A TRADITIONAL ROGUE

Till Eulenspiegel in Literature and Music

By Sydney Grew

(Quoted from "The American Record Guide," October, 1945)

We often say with regard to some particular book, that we envy anyone who is yet to have the joy of reading it for the first time; and we can say the same about Richard Strauss' tone-poem, *Till Eulenspiegel.* It has a literary program: the listener profits by knowledge of the program; and the music is not fully intelligible unless correlated with its story. But the work is bright, active, and rich in tuneful matter of the German folksong type; the form is as clear as a piece of fine architecture; the composer's technique, alike of thought and expression, is masterly; and the dramatic situations and pictorial points, however far they go beyond the ordinary logic of the art of music, do not obscure the musical ideas or upset the form. Therefore Strauss' *Till Eulenspiegel* can at first exist for the music lover simply as a spendid orchestral Scherzo, — a piece of high spirited, expressive music, vibrant with youthful energy and glowing with

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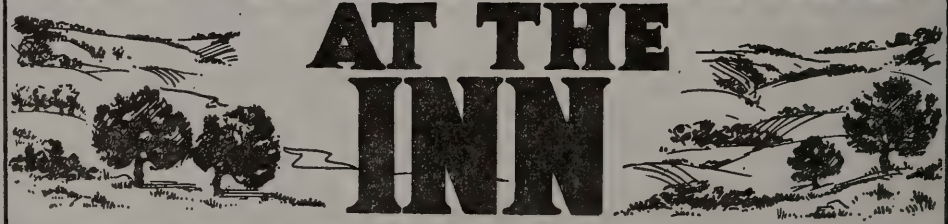

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color; and the listener is very fortunate who is in a position to regard it so for a while.

Till Eulenspiegel is a German folk-hero. He was a peasant, born somewhere about 1300, and dying at Moellen, near Luebeck, in 1350. Kneitlingen in Brunswick was his birthplace. There is a passage about him in Carlyle's *German Literature of the 14th and 15th centuries:*

"We may say that to few mortals has it been granted to earn such a place in universal history as Till; for now, after five centuries, his native village is pointed out with pride to the traveller, and his tombstone, with a sculptured pun on his name (an owl, and a glass), still stands, or pretends to stand, at Moellen where since 1350 his once nimble bones have been at rest."

Till is indeed one of the rogues who have a place in "universal history." The story of his gaming and jesting, his practical jokes and general bad behavior, became traditional in the fifty years following his death: which was the period when German folk song and poetry

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rose to their great heights, and when the "comic anecdote" was a popular form of literature.

Thus Till flourished as a tradition in the period of the Mastersingers. The story of him was collected and published in the last quarter of the 15th century, and the book was quickly translated into seven or eight languages. Editions were published, often with fresh translations, until about one hundred sixty-five years ago: in fact, there was an English edition as late as 1890. [More recently there have been two children's books on Till published in this country. — Ed.]

In France his name passed into the language. An *espiègle* (Ulenspiegel) is a frolicsome person; and *faire une espièglerie* is to play a waggish trick.

In England he became a typical figure. He was so familiar, what he stood for was so clearly understood, that people could allude to him by name, in the certainty that the allusion would be appreciated. Ben Jonson is the writer who does this the more often. In *The Alchemist,* old Subtle summons his housekeeper, Face, by calling out, "Ulen Spiegel!" In *The Poetaster* there is this passage between Pantilius Tucca and Histrio:

"You did not see me? Where was your sight, Oedipus? You walk with hare's eyes, do you? I'll have them glazed, rogue; an you say the word, they shall be glazed for you: Come we must have you turn fiddler again, slave, get a bass viol at your back, and march in a tawny coat, with one sleeve, to Goose-fair; *then* you'll know us, you'll see us *then,* you will, gulch, you will. *Then,* 'Will't please your worship to have any music, captain?' "

Histrio, recipient of this choice outburst, with its dozens of allusions full of point for the Jacobean audience, however blunt to us, makes a murmuring protest; and Tucca starts again:

"What, do you laugh, Howleglas! death, you presumptuous varlet, I am none of your fellows, I have commanded a hundred and fifty such rogues, I."

And so on. Then in *The Sad Shepherd* there is a rather stiff pun which works in the name. Maudlin, the Witch, is cursing her son for his clumsy love-making:

"Thou woo thy love, thy mistress, with twa hedgehogs?
A Stinkard brock, a polecat? out thou houlet!
Thou shouldst have giv'n her a Madge-owl, and then
Thou'dst made a present o' thy self, owlspiegle!"

Till Eulenspiegel represents a certain side of human society in a period of transition. In his time, the townsfolk were developing, and they had learned to look down scornfully on the countryfolk. Till, — a true peasant, witty, unscrupulous, — retaliated. He played the rogue on tradespeople, robbed the innkeeper, and even worked up tricks

upon the higher classes, — priests, magistrates, noblemen, and even princes. It was natural that in this virile period he should become a folk hero.

He actually died in bed. But Strauss, — for dramatic reasons, and also to enforce the social moral which was one of his aspirations, — makes him a victim of the forces of the law, order and custom which he had ridiculed.

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The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896. The last performance was October 8, 1946.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in E-flat, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettle-drums, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

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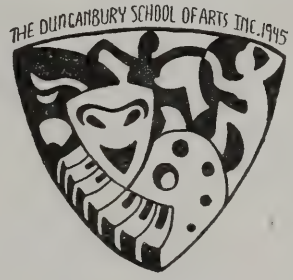

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At first, Strauss was inclined to let the title: *"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise — in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a programme to *'Eulenspiegel';* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods. and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women: With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

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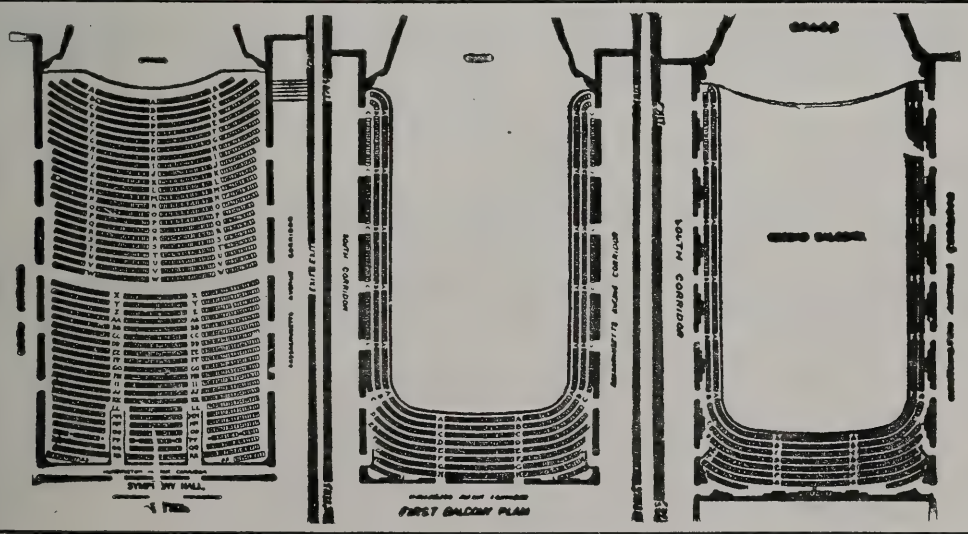

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SIXTY-SIXTH SEASON, 1946–1947

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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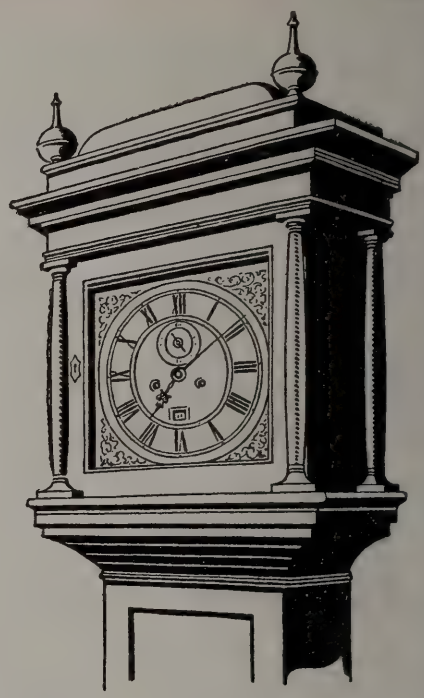

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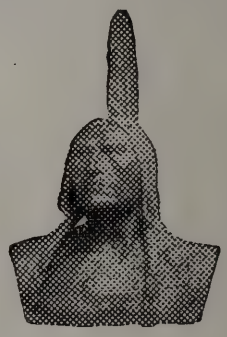

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Exhibition of Baroque Paintings
The Sabine Memorial

EXHIBITION OF BAROQUE PAINTINGS

By Richard B. K. McLanathan

The seventeenth and earlier eighteenth centuries form one of the world's richest periods in all the arts. It was the age of Milton and Donne, of Bacon and Montaigne, of Bach and Handel, of Bernini and Wren, and of Rubens, Rembrandt, and Velasquez. In painting, the scientific experiments of the Florentines and the pictorial achievements of the Venetians were assimilated and combined with that expressionism reflecting the psychological preoccupation which was the result of the impact of the Reformation and the Catholic Reaction, and of the new developments in science, on the European mind to form the Baroque mode. The artist was enlisted in the causes of political absolutism and of religion, and the world of the arts became the expression of an international European culture.

Given the extraordinarily rich tradition which was the heritage of the Renaissance, it was inevitable that the painting of the subsequent period should display an extraordinary variety and richness, and, at the same time, maintain a high standard of performance. It is the purpose of the current exhibition at Symphony Hall to suggest something of the scope of this painting by assembling a group of pictures by artists of different schools, chosen not for great names but rather to show some of the many aspects of which Baroque art as a whole is constituted.

Michelangelo Merisi, called Caravaggio, was one of the revolutionaries in art, whose influence was so far-reaching that it is impossible to measure. He reacted against the art of the past, and painted with a violence of light and shade which reflects the violence of his own life as a bravo. He is said to have worked in a darkened studio lighted with a single lantern, and he preferred subjeets of the half-world in which he lived by his wits and with sword and dagger, and even his religious paintings in their uncompromising and sometimes sordid naturalism, reflect the freshness of his observations of nature. The idealized or allegorical *Portrait of*

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a *Young Painter* shows the impact of this idea on an anonymous North Italian artist of the mid-seventeenth century, who combined Caravaggio's lighting with and idealism derived ultimately perhaps from Correggio; and Terbruggen's *Man with a Lute,* the work of a painter of the School of Utrecht, shows the northern interpretation of the Caravaggesque mode.

Salvator Rosa was a Neapolitan who lived in Rome. The nineteenth century admired him for his romantic landscapes often peopled with the brigands among whom he is said to have lived in the wilds of Calabria. Famous as a mimic and a musician, he delighted in theatricals, and his *Self-Portrait* reflects much of his curious, vain and almost Byronic character.

Magnasco, a Genoese, and "in some ways the most original artistic genius of his times, . . . was primarily a technical virtuoso of paint with a romantic vision." His style is impressionistic, and his subjects reflect the pantheistic and pessimistic attitude of his period. *The Shipwreck* is a good example of the "al tocco" method which Guardi inherited, and of his fervent and wild personification of a sinister and violent nature.

The anonymous seventeenth century Italian *Deposition* shows the use of the Counter-Reformation formula in its representation of the tragic event, and the *Charity* by an unknown Neapolitan and the *Monks in a Landscape,* signed "Fr. Anton . . . 1630," are examples of the high standard of craftsmanship and distinction of the Baroque tradition, while the Sebastian Bourdon figure composition is the work of a lesser known but nevertheless distinguished French master of the period.

Domenico Feti, a North Italian, is an artistic descendant of Bassano and El Greco rather than a Caravaggesque follower, as he has been called. He and Bernardo Strozzi, a Genoese, are artists whose work is important as transitional to the full Baroque of the later seventeenth century. Feti's *David with the Head of Goliath* is a somewhat unusual example of his work, while Strozzi's *St. Cecilia* is but one version of a motive which he painted again and again and for which he is perhaps best known. Castiglione, another Genoese, was as brilliant a technician as Strozzi but is less known because he confined himself largely to genre and animal subjects; the *Hunting Scene* is representative of his work.

Pietro da Cortona, a Tuscan, developed the decorative art of the Bolognese eclectics into a full Baroque expression. The little, unfinished *Virgin and Child with Saints* attributed to him is more intimate and attractive than his often somewhat harshly colored large decorative works.

Francesco Maffei was a mid-seventeenth century Venetian whose painting is not widely known but who had a distinct artistic personality which reflects the influence of Tintoretto, and of Feti, Liss, and Strozzi, while Bartolommeo Bettera's *Still Life with Musical Instruments* is a Bergamasque example of the later seventeenth and early eighteenth century Baroque still-life. Monsu Bernardo, a Northerner who worked in Italy, reflects in his *Wood Gatherers* and *Vegetable Seller* the interest of the period in genre, an interest he shared with such greater figures as Caravaggio and Velasquez.

• ⊸ •

THE SABINE MEMORIAL

Last Wednesday a bronze tablet in memory of the late Professor Wallace Clement Sabine was unveiled in the Massachusetts Avenue corridor of Symphony Hall. Professor Sabine was the acoustical architect in the construction of Symphony Hall.

Jerome D. Greene presented and unveiled the tablet in behalf of the donors. Dr. Koussevitzky spoke of the remarkable success of Professor Sabine's contribution to Symphony Hall as an auditorium, and its fundamental part in the performances of the Orchestra. Professor Sabine's widow, Dr. Jane Kelly Sabine. was among the guests at the ceremony.

The text of the tablet is as follows:

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Fourth Program

FRIDAY AFTERNOON, OCTOBER 25, *at* 2:30 *o'clock*

SATURDAY EVENING, OCTOBER 26, *at* 8:30 *o'clock*

HAYDN.....Symphony in G major, No. 94 ("Surprise")

I. Adagio cantabile e vivace assai
II. Andante
III. Menuetto
IV. Allegro di molto

HANSON.....Serenade for Solo Flute, Harp and Strings

Flute: GEORGES LAURENT
Harp: BERNARD ZIGHERA

ROY HARRIS.....'Celebration," Variations on a Theme by Howard Hanson

(*First performance*)

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TCHAIKOVSKY .....Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo: pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

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SYMPHONY IN G MAJOR, "THE SURPRISE," NO. 94

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

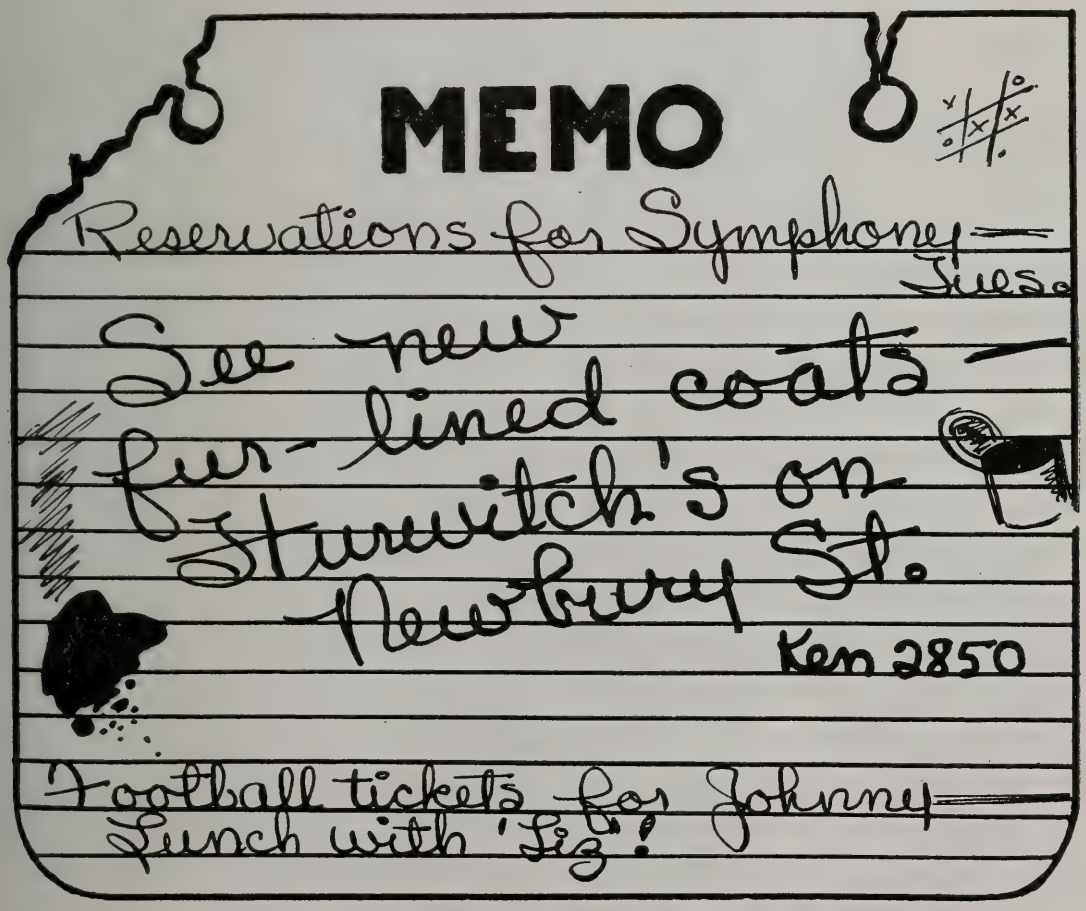
The symphony was composed in 1791; performed for the first time March 23, 1792, at the Hanover Square Rooms, London.

The most recent performance by the Boston Symphony Orchestra in the Friday and Saturday series was April 19–20, 1937. There was a performance Monday, October 8, 1945.

The orchestration comprises two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

THIS was the third in order of the twelve symphonies which Haydn wrote for Johann Peter Salomon to be performed at the concerts which the musician-impresario arranged for Haydn in London. This symphony, introduced at the sixth (and last) Salomon concert of Haydn's first visit, became at once popular, and known as the "favorite grand overture." Haydn repeated it during his second sojourn in London (1794 and 1795).

The incident of the sudden *fortissimo* chord introduced at the end of a *pianissimo* passage in the *Andante* undoubtedly captured the general fancy and contributed toward the favor in which the piece was



held. It thus acquired the title in England "The Surprise" Symphony, and in Germany the symphony "with the drum stroke." Adalbert Gyrowetz, writing his autobiography in 1848, quoted Haydn as having remarked, while playing it to him on the piano, "The women will cry out here." It has been told that British audiences, having dined heartily before the concerts, were apt to doze through slow movements. But Haydn avowed no further intention than to titillate them with a novelty. "The first *allegro* of my symphony was received with countless 'bravos,' but the enthusiasm rose to the highest point after the *Andante* with the drum stroke. *'Ancora! ancora!'* was shouted from all sides, and Pleyel himself complimented me upon the idea."

The reviewer in the *Oracle* was roused to a flight of fancy:

"The second movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling piece. The flute obbligato was delicious."

This loud chord which caused so much attention and discussion has been demonstrated to have been nothing more than an afterthought. A writer in the *Musical Times* (May 1, 1909) who signed himself "F. G. E." explained that he had had access to the "original

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autograph," which was then in the possession of Felix Moscheles. The first page of the *Andante* from the autograph in question is reproduced in facsimile in that issue of the *Musical Times*. After the first eight measures, which are marked *"piano,"* there is simply a double-bar repeat sign. A large X is drawn across the page. (In the printed score the eight measures are repeated *pp* with a lighter scoring. The *ff* chord follows, given to the full orchestra.)

William Foster Apthorp, describing early Haydn performances in Boston, wrote of an occasion when Julien's Orchestra played the "Surprise" Symphony during the season 1853–54. Julien chose the *Andante* as a means for creating a sensation. "To make the 'Surprise' still more surprising, he added an enormous bass drum — the largest, I believe, ever seen in this country up to the time."

The Symphony begins with a short introduction, *adagio cantabile,* in G major 3-4, leading to the main body of the movement, *vivace assai,* in G major 6-8. In the working out and summation of the first movement, as likewise in the minuet with its trio and in the rondo *finale,* Haydn makes no conspicuous departure from prescribed form. The theme of the *Andante,* which is in C major and is followed by a series of variations, he later used as an accompaniment to an air in his oratorio, "The Seasons": "With Eagerness the Husbandman."

Haydn's sojourn in London was a mellow episode of friendly adula-

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tion and gratified response — a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits, related by Pohl in his *"Haydn und Mozart in London,"* with the commentary of Haydn himself, found in his diary and surviving letters.

England, which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to curious interest by the report of Haydn's success in Vienna. His symphonies had been brought forward in England by Johann Christian Bach (the "London Bach"), and others. When the "Professional Concerts" were found in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in

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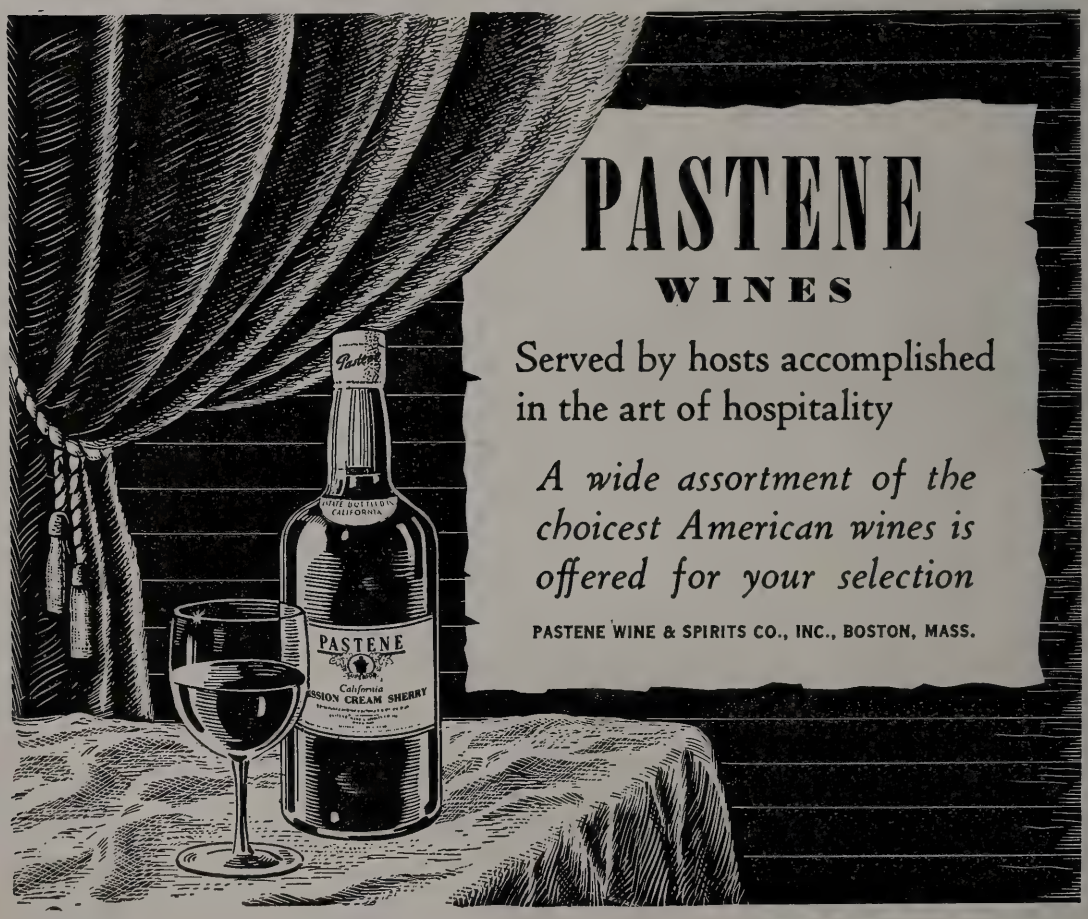
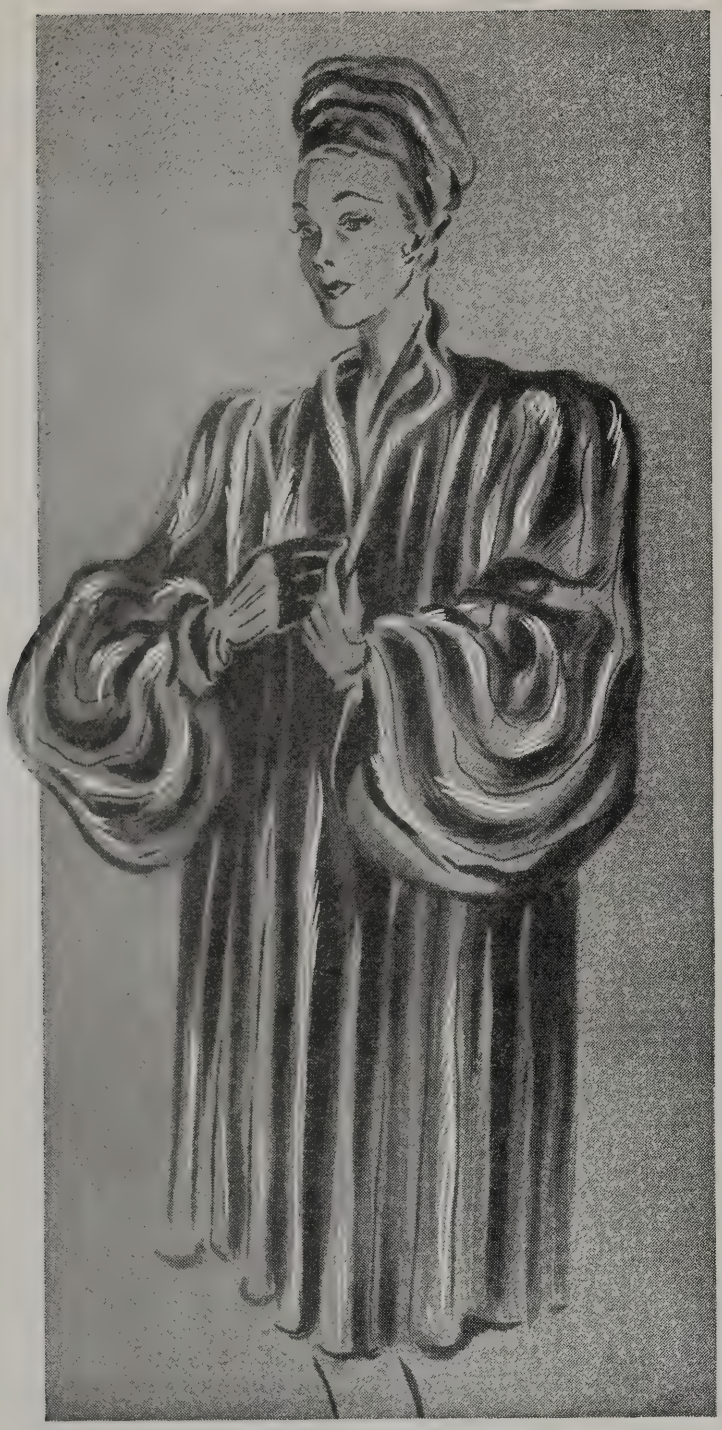
London, in opposition to the "Professional Concerts" then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterház in Hungary for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nicolaus, he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: "My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow." Haydn was naturally hesitant. He was nominally engaged to Prince Anton, the successor of Nicolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of traveling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the "terms" of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compo-





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sitions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth with the London stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. One of those who looked up to the famous Haydn was the Court Musician in the electoral service, Ludwig van Beethoven. Young and still obscure, his existence would hardly have come to the attention of Haydn. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by "contrary winds," not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt "a little frightened, and a little uncomfortable" as the wind increased, most of the passengers being seasick and "looking like ghosts."

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent.

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He wrote that he dined out six times in seven days. On account of the "late hour" (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free to work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the music required of him. He wrote early in 1792: "In order to keep my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor creature." Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris, several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna.

A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11, 1791, but the first was postponed until March 11) enabled the rival series, the Professional Concerts, to begin far in advance (February 7th) with a manuscript sym-

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phony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as concert master, and Haydn presided at the piano, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Hadyn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

The manager of the Professional Concerts, unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792 further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit.

He even had an affair of the heart. Mrs. Schroeter, whom Pohl refers to as Haydn's *"Herzensfreundin,"* was sixty when Haydn knew her in

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London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from Haydn, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her." It can be doubted whether Haydn's shrewish wife in Vienna, his "Xantippe," as he referred to her, would have been much concerned about an English romance. She knew her rights and would have been ready to exact them. She wrote to London asking for money to buy a house which had taken her fancy and in which she would like to spend her "widowhood." Haydn, returning to Vienna, bought the house himself and lived to dwell in it as a widower, surviving his wife by nine years.

Haydn, who confessed in a letter, "I must acknowledge that I am

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tired and worn out with my labors, and that I look forward with intense longing to my return home to rest," at length set out for Vienna the end of June, 1792, having been away a year and a half. He stayed in Vienna a similar length of time, during which he gave some preoccupied lessons in counterpoint to the ambitious Beethoven. In January, 1794, answering the urgent summons of Salomon, he started for London once more, and this time lingered until August, 1795. Again there were numerous concerts, and in that year Salomon organized a new series at the King's Concert-Room, with an improved orchestra. Haydn often made music before the royal family at York House. He also gave concerts at Carlton House, at which the Prince of Wales played 'cello in the orchestra, while the Dukes of Cumberland and Gloucester took the viola and violin. Despite the new successes and honors, which notably increased his fame upon the continent, Haydn found the longing for his own country too imperious to deny. With all the adulation which surrounded him, discontent crept in. There was glory in playing for royalty, but humiliation when the Prince of Wales, lingering at table, kept him and the orchestra waiting for several hours. The country was still strange to him,

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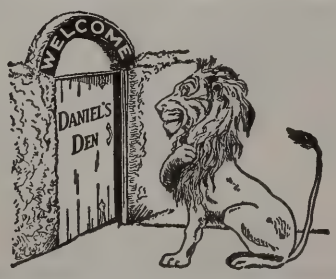

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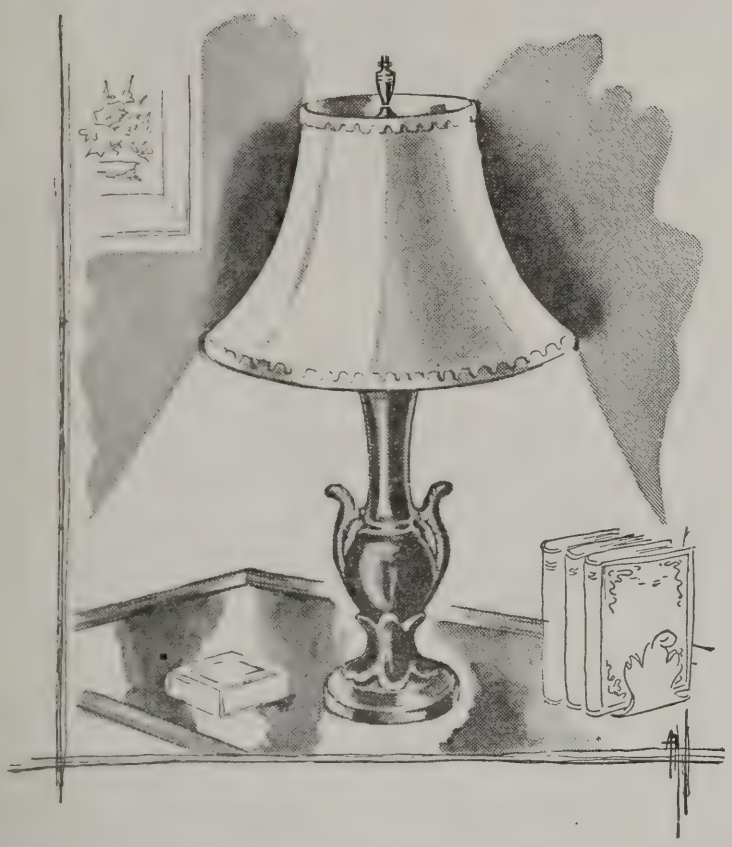

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and the English grammar which he carried under his arm when he walked in the woods failed to unfold readily the secret of its language. The religion of England was not his own. The quality of the orchestra at his disposal was not always of the best.

Haydn gave as a further reason to the King, who pressed him to make his home in England, that he had a wife at home who could not cross the Danube, much less a continent and stormy sea. If the King believed in the sincerity of this excuse, posterity does not. There is evidence that Haydn found plenty of feminine charm to beguile his stay in England. Visiting houses innumerable, he often gave lessons to the hostess or her daughter, sometimes cementing the friendship with a dedication. There was a Miss Brassey, whose father's country house he often visited, and a Mr. Shaw, whose wife he estimated in his diary as "the most beautiful woman I ever saw." He contradicted himself by noting on a piece of music in his possession that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a great piano player." There was a Mrs. John Hunter, who wrote the words for his English canzonets, and Lady Charlotte Bertie, to whom he dedicated half of them. He was so delighted with the seventeen-year-old bride of the Duke of York, a Prussian princess, that he allowed

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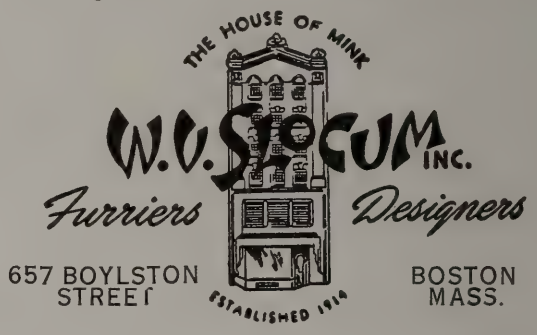

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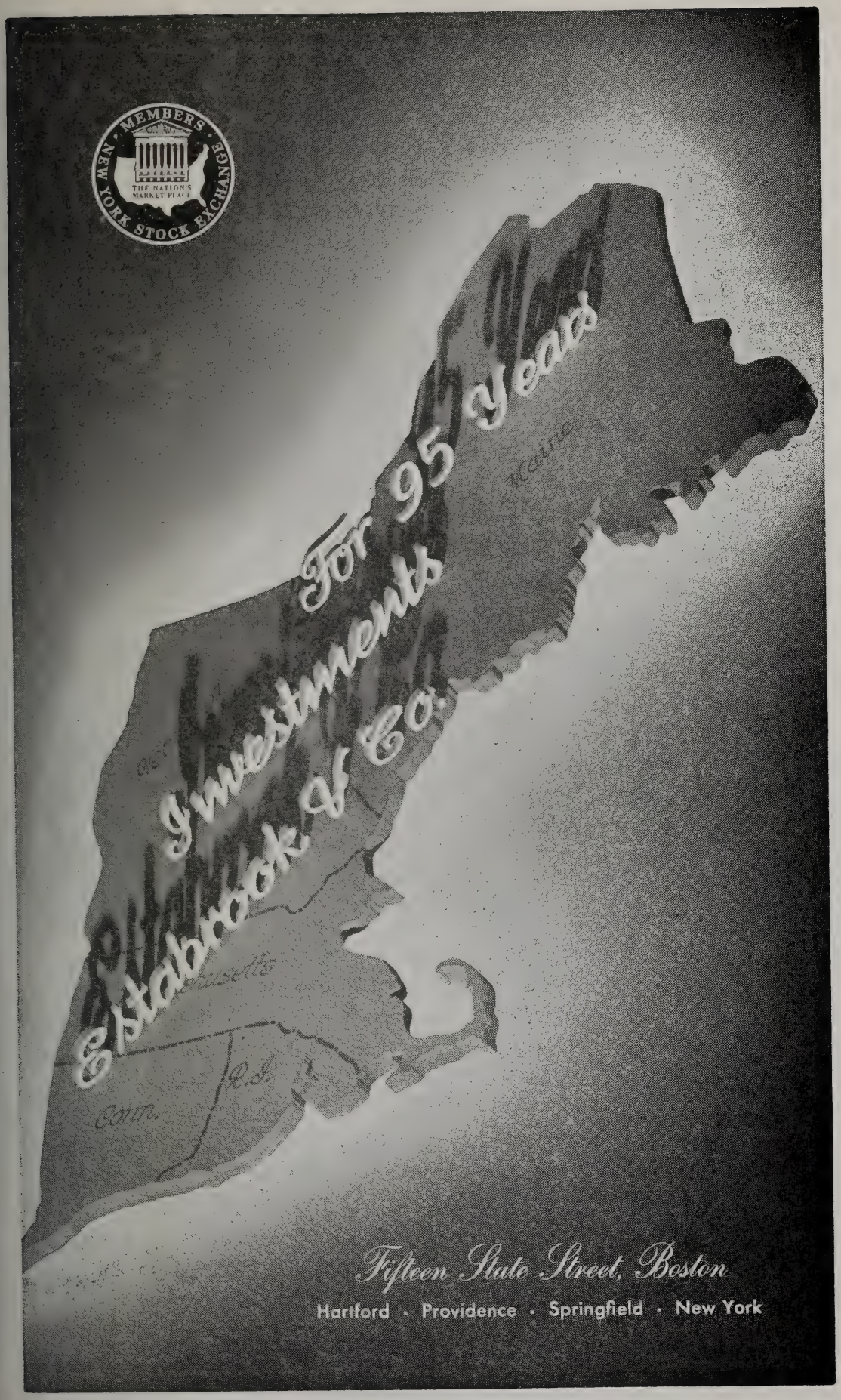
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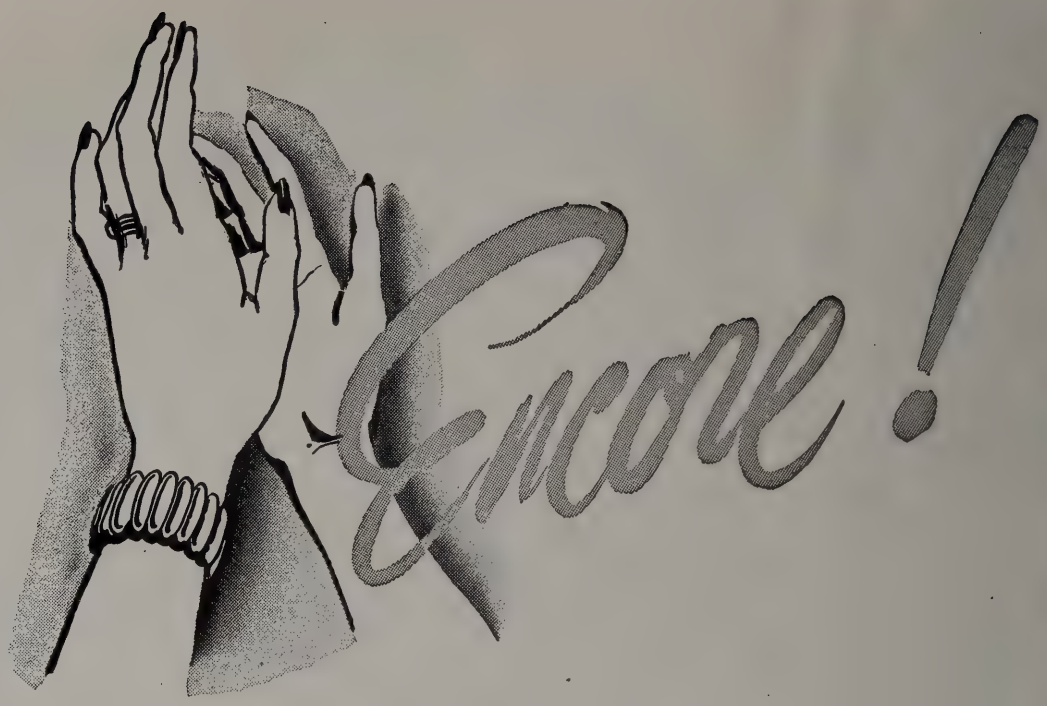

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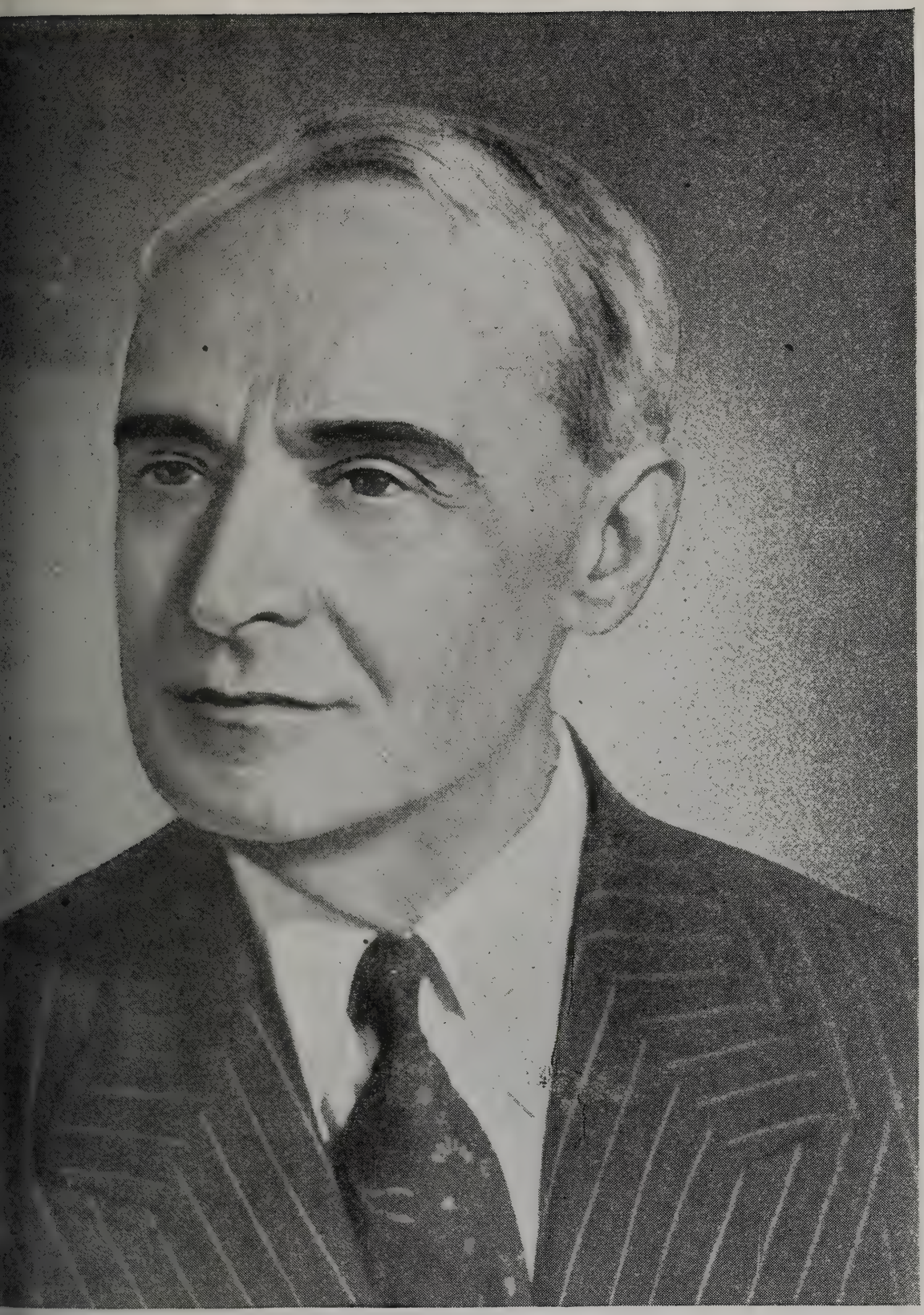

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her to sit beside him at the clavier as he led his symphony. "She is the most charming lady in the world, is very intelligent, plays the piano and sings very agreeably. The dear little lady sat near me and hummed all the pieces, which she knew by heart, having heard them so often in Berlin." But the most ardent flame upon his list was Mrs. Schroeter, to whom a trio was dedicated. And upon the composition of Mrs. Hodges, found among his papers, he had inscribed in a faltering hand: *"Requiescat in pace!* — J. Haydn."

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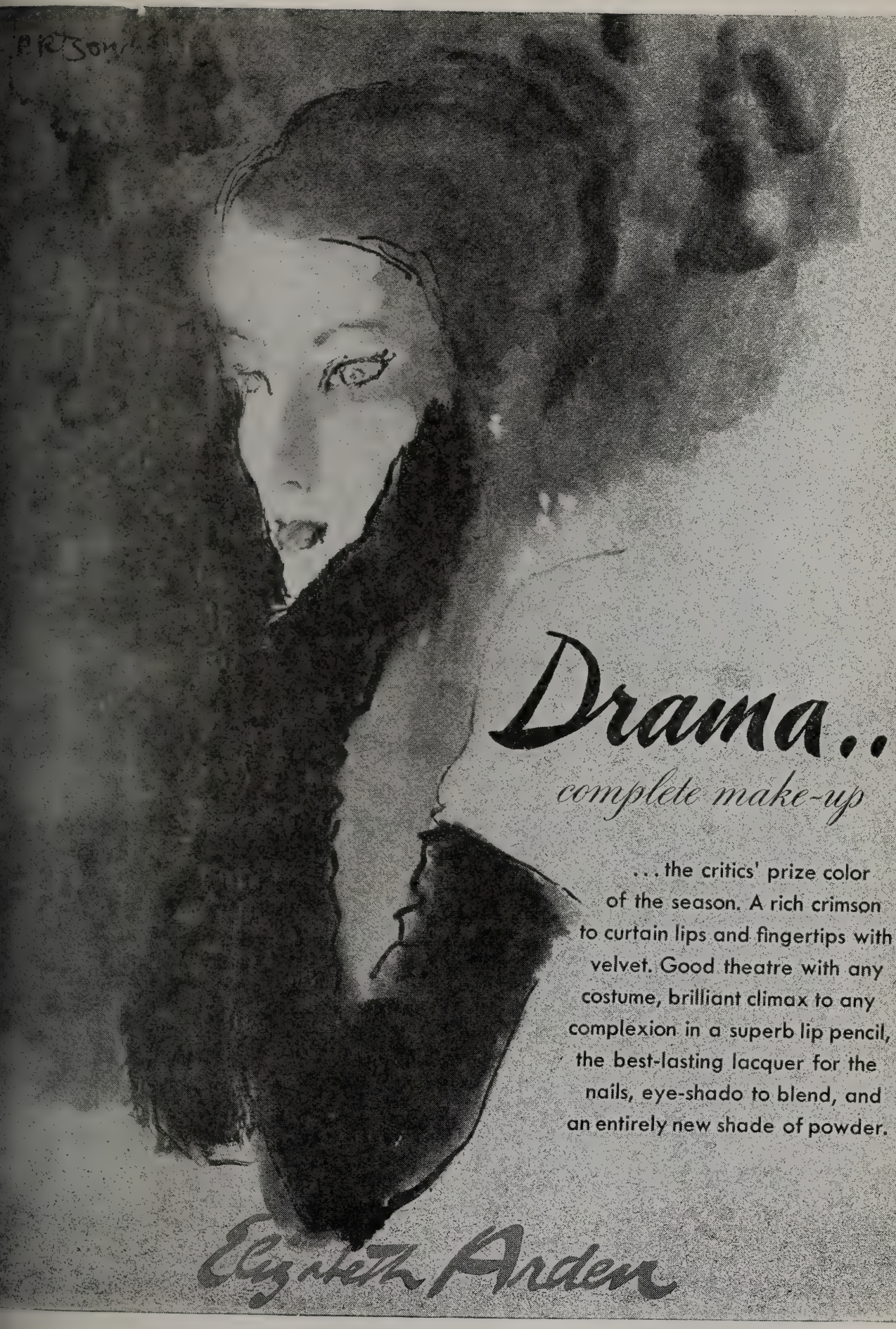
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"CELEBRATION," Variations on the Timpani Theme in Howard Hanson's Third Symphony

By Roy Harris

Born February 12, 1898, in Lincoln County, Oklahoma

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Howard Hanson's fiftieth birthday will take place on October 28 next. Mr. Harris has chosen a theme from his friend's Third Symphony, which, as it happens, has been heard more than once at these concerts.*

"The event of the fiftieth birthday of Howard Hanson," writes Roy Harris, "is significant in American music. Hanson has contributed important music in both the concert and operatic field; he has done a great deal for unknown American composers in putting their music before the people. Certainly not the least of his accomplishments is the contribution he has made to music education in America. As a confrère who has himself benefited greatly by Hanson's generosity towards his contemporaries, it is a great pleasure to dedicate this work to him in honor of his fiftieth birthday.

" 'Celebration,' rather than being a set of distinctly different variations, is a variation form which derives all of its materials from the theme. But in so doing, it develops an *A-B-A* form not unlike a large concert scherzo — fast, slow, fast."

* The Third Symphony had its first concert performance by the Boston Symphony Orchestra, November 3, 1939, under the composer's direction. Dr. Koussevitzky conducted it at these concerts March 21, 1940, and March 9, 1945.

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PERSPECTIVE AT FORTY

By Roy Harris

(Roy Harris at forty wrote a biographical sketch for "The Magazine of Art" (November, 1939). It is here reprinted in condensed form.)

I was born on a frontier farm in Lincoln County, Oklahoma, on Lincoln's Birthday, 1898. When I was five years old the family moved to California. Here my younger sister was born; soon after, the house was remodeled and to it was added a new piano, the only one in the neighborhood. Mother played quite well by ear, and used to accompany a cousin of mine, who played the violin. I was fascinated by music from the beginning. My mother taught me how to play; then a teacher came to the house each week. Soon I was performing in public. My father bought us a phonograph — an Edison with cylindrical records. Each new record was an event in our family. We played them nearly every evening — even in the late summer evenings after a long day's work.

I was now attending public school and as appearances as a boy pianist became increasingly frequent, I became very sensitive about the disapproval which my schoolmates showed after each concert.

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But meanwhile I also belonged to a semi-secret group of non-conformists who admitted me with reservations. They were a painter-poet, two chemists, a pianist and an older father confessor around whom we gathered. He was a Scotchman who played the pipe organ in one of the local churches and was a master accountant for the Fruit Growers Association. He had been educated in Edinburgh and was well read in literature, philosophy, theology and music. He represented the tribunal of taste in musical matters in our community, and his studio-home with its accumulation of books, music, pictures, its Steinway grand piano, its great fireplace, was the sanctum sanctorum of culture to which few gained admittance.

Fortunate indeed were we in our teens to find this haven. Here we discussed philosophy, drama and literature. We went on long hikes together, played chess, listened to records, went to opera and symphony concerts in the nearby city of Los Angeles. So as I finished high school my world was dividing into two parts. Music, philosophy, poetry, the wonder of clouds, mountains, bird songs and sunsets — all belonged to a beckoning unknown world; while the farming and bank account belonged to a very sure, well-known world which laughed at the other and slept and worked and ate between the Fourth of July, Thanksgiving and Christmas.

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I turned to college to search for the truth. I could find nothing definite to get hold of. "Truth is relative," they said. For four years I chased that rainbow. Only one factor seemed dependable — something within. In watching the sun rise and set from the same place every day for months I discovered that the experience was really not what I saw or heard but what I felt. Then I gradually realized that any given harmony or melody or reiterated rhythm always imparted its peculiar feeling. Here was something to depend on, something more reliable than philosophy, which is an endless web of words modified by more words, than the aloof, unapproachable world of pantheistic nature, than the fluctuating, unstable world of human relationships.

Here was melody, harmony, rhythm, form, orchestration; values which I could count on and learn to use as the tools with which to discover and create new words. And so I was led on, bit by bit, into an utterly abstract realm where minute esoteric values constitute the precise quality of expression. I was now twenty-two, without money or connections.

There followed four years as a truck driver, which in the annals of events must be termed uneventful. But they were years crowded with enthusiasms. Each new harmony, each new melody, each composer

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discovered was a mile-stone for me. However, a shadow darkened those years; I couldn't seem to get anywhere as a composer. I never wrote anything. Nobody expected me to. I was just an enthusiastic student and a very apologetic one.

Then one week in desperation I wrote a work for orchestra. It was my first, and I pounded it out on the piano far into the night until fatigue dulled the will of choice. My friend and teacher, Arthur Farwell, called in Modeste Altschuler, who enlisted the support of Artie Mason Carter, that dynamic idealist who was then so successfully building the Hollywood Bowl. Before I realized what had happened I was on the way to Rochester to hear Dr. Howard Hanson perform the work in a Festival. As it happened, I left California to be gone for two weeks and stayed away five years. For the piece was repeated in the stadium concerts in New York and in the Hollywood Bowl, and in consequence I was sent to Paris to study with Mlle. Nadia Boulanger.

I knew that the orchestral piece was poor, heavy-footed, fumbling. It conveyed none of the racy, taut springiness which I felt as I wrote it. I needed knowledge and discipline. But at last something seemed to be expected of me. People said I was a "fresh talent," but needed technique.

Had I known then what I subsequently learned, my first year [in

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France] would not have been such a fiasco. I would have taken advantage of the opportunities which Boulanger offered of meeting other musicians, gone to art galleries and traveled to Italy, Holland and Spain; absorbed a sense of style and perspective, learned how to live and act. But no! I would have none of it. I had come to learn to be a composer; I was like the rookie who came to France to win the war. I would not take it easy, settle down. I was all for immediate action. I rejected Boulanger's formal teaching of counterpoint, harmony, solfeggio. And she had the patience of an angel. She called me her autodidact and allowed me to go my own way. At the end of the first year I felt quite discouraged. I could not accept the European idea of discipline wherein one learns by exercising a system of for-

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malized studies in harmony, counterpoint and form. It all seemed to leave out the exercise of the most important element in a composer's equipment — the imagination. That was my belief then and still is my belief.

I subscribed to a series of all the Beethoven String Quartets, bought the scores and studied them in minute detail before and after each concert. Beethoven became a wise, confiding, copiously illustrative teacher. Boulanger coöperated with complete grace, and from this point on life unfolded swiftly and with an exciting logic. Days and nights were saturated with Beethoven's dynamic forms. I also turned to Bach's rich contrapuntal textures and long, direct musical structures. I learned about the passion and discipline of uninterrupted eloquence — about opulence, fecundity, abundance, clarity and style. In short, I became a profound believer in discipline and form, both organic and autogenetic. Materials, I learned, must serve the organic form, the ultimate expression. They must come generated by the same impluse and be coördinated in style. Technique as an approach to beauty is not something one learns to put on like a coat of paint. Technique is the manner of formulating a long accumulation of

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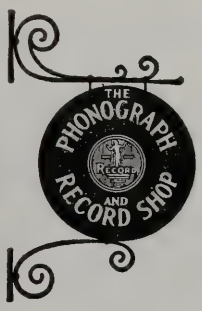

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choices and disciplines: the choice of melodic and harmonic materials which are most kindred, the discipline of refusing to confuse them with extraneous materials which may be equally true and beautiful. Technique is finally the mastery with which continuity of impulse must be achieved with materials chosen for their unity and relationship.

So with these beliefs, at thirty I began to prepare for my lifework as a composer. There followed ten years of writing symphonies, chamber music and choral music — ten years of trial and error and adjustment, of new vistas, new enthusiasms, of selections and rejections. There were two grants of the coveted Guggenheim Fellowship, performances in Paris.

I believe that America's next twenty years will be restless with the necessary adjustments to an unavoidable evolution toward governmental control of economic and social programs; but that it is just at such times of fermentation that the arts have grown in vigor and

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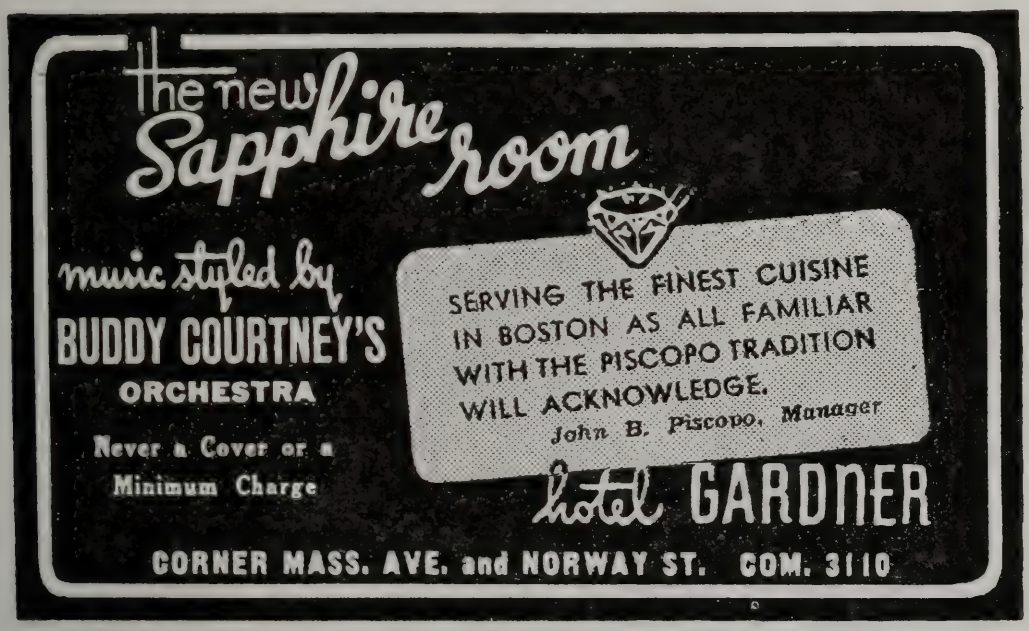
new concepts; that America, still apathetic about the arts, is in danger of endorsing only a slick commercial illustrative music in service to Broadway, Hollywood and the radio, but that this danger could be checked by incorporating accomplished non-commercial composers into the educational system along with philosophers, scientists, poets, economists, sociologists and other non-commercial thinkers, that as our economic and social problems are solved there will be an ever-increasing release of leisure which will greatly stimulate the arts and increase the importance of cultural values to Americans.

Furthermore, I believe that music, becoming increasingly concentrated in materials, intense in mood and clear in form and presentation, will divide more distinctly into two fields: (1) *incidental* music as a traditional background for the cinema, theater and so forth, and (2) *independent* music conceived as a complete emotional aural experience in itself, releasing new qualities and magnitudes of expression; that radio and records will, by developing aural concentration, stimulate the interest and understanding of *independent* music, which will thus gradually become an integral part of the culture of our people.



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SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By PETER ILICH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The most recent performance in the Friday and Saturday concerts of this orchestra was on November 27, 1942.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the three, beyond the mere word "*Pathétique*" for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love

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(the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation

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from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores—and do these things at a distance, where personal complications could not enter. Madame Nadejda Filaretovna von Meck could do still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour

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out confidences on the progress of his symphony — "our symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life and to be conscious that I may eventually perfect my art."

The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneiëv, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists

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merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work, I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven – on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

Mme. von Meck had asked him point-blank for the programme of the symphony. His answer, in keeping with the confiding and self-analytical mood of all of his letters to his friend at this time, is an

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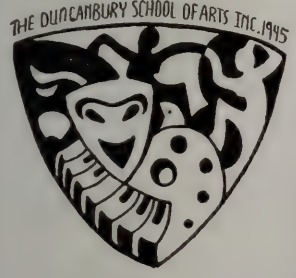

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extraordinary document, which for its proper understanding has a just claim to be quoted in full. The much-quoted analysis cannot fairly stand without the qualifications which precede and follow it.*

FLORENCE, February 17th (March 1st), 1878.

"What joy your letter brought me today, dearest Nadia Filaretovna! I am inexpressibly delighted that the symphony pleases you: that hearing it you felt just as I did while writing it and that my music found its way to your heart.

"You ask if in composing this symphony I had a special programme in view. To such questions regarding my symphonic works I generally answer: nothing of the kind. In reality it is very difficult to answer this question. How interpret those vague feelings which pass through one during the composition of an instrumental work, without reference to any definite subject? It is a purely lyrical process. A kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes, just as the lyrical poet pours himself out in verse. The difference consists in the fact that music possesses far richer means of expression; and is a more subtle medium in which to translate the thousand shifting moments in the mood of a soul. Generally speaking, the germ of a future composition comes suddenly and unexpectedly. If the soil is ready — that is to say, if the disposition for work is there — it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves, and, finally, blossoms. I cannot define the creative process in any other way than by this simile. The great difficulty is that the germ must appear at a favorable moment, the rest goes of itself. It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like a madman. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another. In the midst of this magic process it frequently happens that some external interruption wakes me from my somnambulistic state: a ring at the bell, the entrance of my servant, the striking of the clock, reminding me that it is time to leave off. Dreadful, indeed, are such interruptions. Sometimes they break the thread of inspiration for a considerable time, so that I have to seek it again — often in vain. In such cases cool headwork and technical knowledge have to come to my aid. Even in the works of the greatest master we find such moments, when the organic sequence fails and a skilful join has to be made, so that the parts appear as a completely welded whole. But it cannot be avoided. If that condition of mind and soul, which we call *inspiration,* lasted long without intermission, no artist could survive it. The strings would break and the instrument be shattered into fragments. It is already a great thing if the main ideas and general outline of a work come without any racking of brains, as the result of that supernatural and inexplicable force we call inspiration.

"However, I have wandered from the point without answering your question. *Our* symphony has a programme. That is to say, it is pos-

* The translation is that of Rosa Newmarch ("The Life and Letters of Peter Ilitch Tchaikovsky," by Modeste Tchaikovsky).

sible to express its contents in words, and I will tell you — and you alone — the meaning of the entire work and of its separate movements. Naturally I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work.

"This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal, which watches jealously lest our peace and bliss should be complete and cloudless — a force which, like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is inescapable and invincible. There is no other course but to submit and inwardly lament.

"The sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on. How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"Here is happiness!

"It is but a dream, Fate awakens us roughly. So all life is but a continual alternation between grim truth and fleeting dreams of happinesss. There is no haven. The waves drive us hither and thither,

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until the sea engulfs us. This is, approximately, the programme of the first movenment.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins and life gave all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality, but are simply wild, strange, and bizarre.

"The fourth movement. If you can find no reasons for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in the spectacle of other people's pleasure, when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance, nor stop to observe that we are lonely and sad. How merry, how glad they all are! All their feelings are so inconsequent, so simple. And will you still say that all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyse it. 'Where words leave off, music begins,' as Heine has said.

"It is growing late. I will not tell you anything about Florence in this letter. Only one thing — that I shall always keep a happy memory of this place.

"P.S. — Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at the time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a good deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow say of my work."

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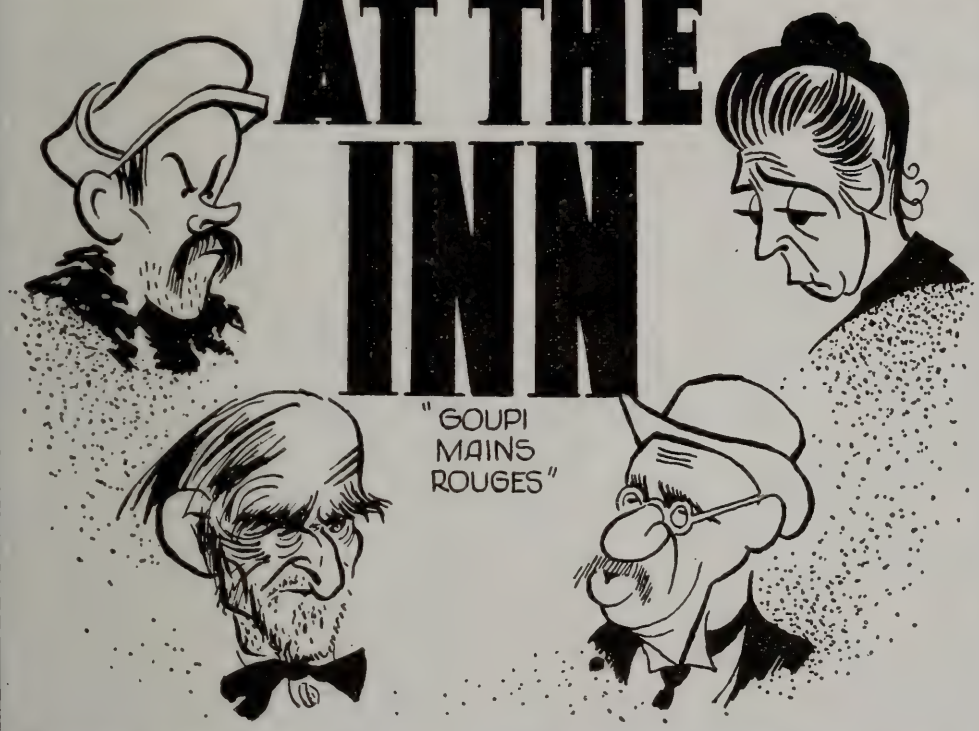

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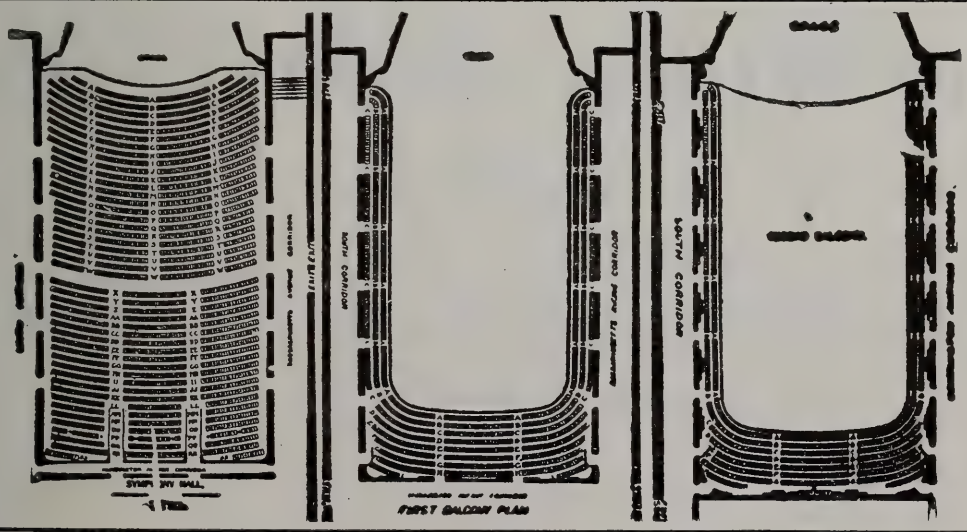

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Thur. Eve.: "Constantia" (Chopin Concerto), "Pas de Deux" (Nutcracker), "Blue Danube," "Paganini."
Fri. Eve.: "Giselle" (new produc.), "Mute Wife," "Prince Igor."
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Fifth Program

FRIDAY AFTERNOON, NOVEMBER 1, *at* 2:30 *o'clock*

SATURDAY EVENING, NOVEMBER 2, *at* 8:30 *o'clock*

RICHARD BURGIN *Conducting*

The Program will be as follows:

HANDEL.....Concerto Grosso in D minor for String Orchestra, *Op.* 6, No. 10

Overture — Air — Allegro moderato — Allegro

HAIEFF .....Divertimento

I. Prelude
II. Aria
III. Scherzo
IV. Lullaby
V. Finale

PROKOFIEFF.....Suite from the Ballet, "Chout" ("Buffoon"), *Op.* 21

The clown and his wife (*Andantino scherzando*)
The clown dresses up as a young girl (*Andantino innocente*)
Dance of the clowns' daughters (*Moderato scherzando; vivace*)
The arrival of the merchant, dance of servility, and choice of the fiancée (*Andante gravissimo; Andantino; Allegretto espressivo; Andante maestoso*)
The young girl is transformed into a goat (*Moderato con agitazione*)
Final dance (*Moderato; Allegretto*)

INTERMISSION

SIBELIUS.....Symphony No. 1 in E minor, *Op.* 39

I. Andante ma non troppo; allegro energico
II. Andante ma non troppo lento
III. Allegro
IV. Finale (Quasi una Fantasia): Andante; Allegro molto

BALDWIN PIANO

DIVERTIMENTO

(Composed in 1944)

By ALEXEI HAIEFF

Born in Blagoveschensk, Siberia, August 25, 1914

This Divertimento was first performed on April 5, 1946, in New York by the New York Little Symphony, Joseph Barone conducting. It calls for a small orchestra: two flutes, one oboe, one clarinet, two trumpets, two trombones, and strings.

The first performance in Boston was by the Boston Symphony Orchestra, Richard Burgin conducting, October 29, 1946.

THE composer tells us that three of the Divertimento's five movements were originally written for piano. He has extended them in the orchestral version. "Each movement," he explains, "is dedicated to a different friend of mine. The Lullaby was composed for my friends' babies, who were being born in abundance in 1944."

At the age of six, Alexei Haieff was taken by his parents to China, from where at seventeen he came to the United States. He began to study music while still in China, and in New York first worked with Constantin Shvedoff, continuing with a scholarship for three and a half years at the Juilliard Graduate School with Reuben Goldmark and Frederick Jacobi. He also studied with Nadia Boulanger, first in Cambridge and later in France (1938–39). In 1942 he received the Lili Boulanger Memorial Award and also the Medal from the American Academy in Rome. In 1945 he was commissioned by the Koussevitzky Music Foundation to write a piece for 'cello and piano. Last spring he was awarded the Guggenheim Fellowship. He now makes his home in New York.

Besides the Divertimento, Mr. Haieff has composed a symphony, a sonata for two pianos, a short ballet, a violin suite, and works for smaller combinations and solo instruments.

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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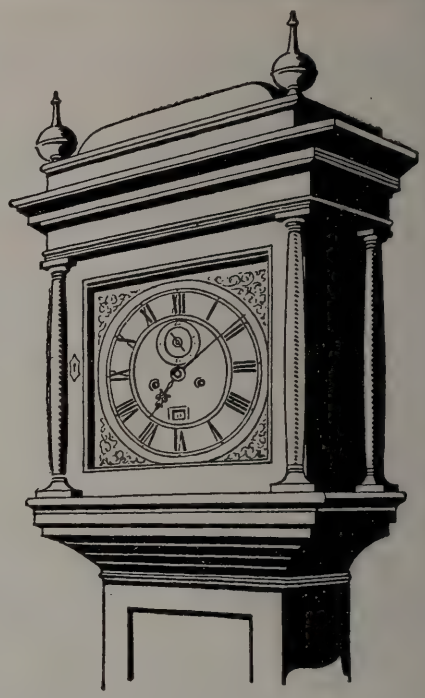

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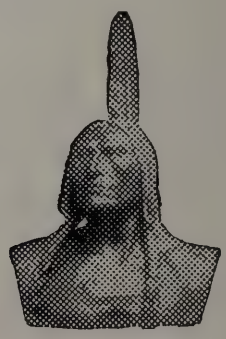

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BAROQUE EXHIBITION

The seventeenth and earlier eighteenth centuries form one of the world's richest periods in all the arts. It was the age of Milton and Donne, of Bacon and Montaigne, of Bach and Handel, of Bernini and Wren, and of Rubens, Rembrandt, and Velasquez. In painting, the scientific experiments of the Florentines and the pictorial achievements of the Venetians were assimilated and

STROZZI — "SAINT CECILIA"

combined with that expressionism reflecting the psychological preoccupation which was the result of the impact of the Reformation and the Catholic Reaction, and of the new developments in science, on the European mind to form the Baroque mode. The artist was enlisted in the causes of political absolutism and of religion, and the world of the arts became the expression of an international European culture.

Given the extraordinarily rich tradition which was the heritage of the Renaissance, it was inevitable that the painting of the subsequent period should display an extraordinary variety and richness, and, at the same time, maintain a high standard of performance. It is the purpose of the current exhibition at Symphony Hall to suggest something of the scope of this painting by assembling a group of pictures by artists of different schools chosen not for great names but rather to show some of the many aspects of

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which Baroque art as a whole is constituted.

Michelangelo Merisi, called Caravaggio, was one of the revolutionaries in art, whose influence was so far-reaching that it is impossible to measure. He reacted against the art of the past, and painted with a violence of light and shade which reflects the violence of his own life as a bravo. He is said to have worked in a darkened studio lighted with a single lantern, and he preferred subjects of the half-world in which he lived by his wits and with sword and dagger, and even his religious paintings in their uncompromising and sometimes sordid naturalism, reflect the freshness of his observations of nature. The idealized or allegorical *Portrait of a Young Painter* shows the impact of this idea on an anonymous North Italian artist of the mid-seventeenth century, who combined Caravaggio's lighting with and idealism derived ultimately perhaps from Correggio; and Terbruggen's *Man with a Lute,* the work of a painter of the School of Utrecht, shows the northern interpretation of the Caravaggesque mode.

Salvator Rosa was a Neapolitan who lived in Rome. The nineteenth century admired him for his romantic landscapes often peopled with the brigands among whom he is said to have lived in the wilds of Calabria. Famous as a mimic and a musician, he delighted in theatricals, and his *Self-Portrait* reflects much of his curious, vain and almost Byronic character.

Magnasco, a Genoese, and "in some ways the most original artistic genius of his times, . . . was primarily a technical virtuoso of paint with a romantic vision." His style is impressionistic, and his subjects reflect the pantheistic and pessimistic attitude of his period. *The Shipwreck* is a good example of the "al tocco" method which Guardi inherited, and of his fervent and wild personification of a sinister and violent nature.

The anonymous seventeenth century Italian *Deposition* shows the use of the Counter-Reformation formula in its representation of the tragic event, and the *Charity* by an unknown Neapolitan and the *Monks in a Landscape,* signed "Fr. Anton . . . 1630," are examples of the high standard of craftsmanship and distinction of the Baroque tradition, while the Sebastian Bourdon figure composition is the work of a lesser known but nevertheless distinguished French master of the period.

Domenico Feti, a North Italian, is an

artistic descendant of Bassano and El Greco rather than a Caravaggesque follower, as he has been called. He and Bernardo Strozzi, a Genoese, are artists whose work is important as transitional to the full Baroque of the later seventeenth century. Feti's *David with the Head of Goliath* is a somewhat unusual example of his work, while Strozzi's *St. Cecilia* is but one version of a motive which he painted again and again and for which he is perhaps best known.

Pietro da Cortona, a Tuscan, developed the decorative art of the Bolognese eclectics into a full Baroque expression. The little, unfinished *Virgin and Child with Saints* attributed to him is more intimate and attractive than his often somewhat harshly colored large decorative works.

Francesco Maffei was a mid-seventeenth century Venetian whose painting is not widely known but who had a distinct artistic personality which reflects the influence of Tintoretto, and of Feti, Liss, and Strozzi, while Bartolommeo Bettera's *Still Life with Musical Instruments* is a Bergamasque example of the later seventeenth and early eighteenth century Baroque still-life. Monsu Bernardo, a Northerner who worked in Italy, reflects in his *Wood Gatherers* and *Vegetable Seller* the interest of the period in genre, an interest he shared with such greater figures as Caravaggio and Velasquez.

Ferdinand Bol, whose *Ruth and Boaz* appears in the exhibition, a student and follower of Rembrandt, continued that important aspect of the Northern Baroque in a manner which caused many previous generations to attribute his work to his great master.

The delightfully imaginative landscape with *Tobias and the Angel* shows the Spaniard Murillo in a particularly attractive and far less familiar mood. It is a more poetic aspect of his work which is probably far more attractive to the taste of the present day than the large and often sensationally emotional Madonnas and other religious subjects for which he is famous.

RICHARD B. K. MCLANATHAN

The Boston Museum of Fine Arts has contributed to this exhibition and has also cooperated in collecting it, through the kindness of the following who have lent paintings for the occasion: Dr. Paul Drey, Durlacher Bros., The Fogg Museum of Art, Jacob M. Heimann, Inc., Mr. Arthur Pope, Mr. Victor D. Spark, and Mrs. Charles T. Tatman.

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FRIDAY AFTERNOON, NOVEMBER 1, *at* 2:30 *o'clock*

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RICHARD BURGIN *Conducting*

HANDEL.....Concerto Grosso in D minor for String Orchestra, *Op.* 6, No. 10

Overture — Air — Allegro moderato — Allegro

REVUELTAS .....Cuanahuac

(*First performance in Boston*)

PROKOFIEFF.....Suite from the Ballet, "Chout" ("Buffoon"), *Op.* 21

The clown and his wife (*Andantino scherzando*)
The clown dresses up as a young girl (*Andantino innocente*)
Dance of the clowns' daughters (*Moderato scherzando; vivace*)
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The young girl is transformed into a goat (*Moderato con agitazione*)
Final dance (*Moderato; Allegretto*)

INTERMISSION

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I. Andante ma non troppo; allegro energico
II. Andante ma non troppo lento
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CONCERTO GROSSO, *Op.* 6, No. 10, in D minor

By Georg Frideric Handel

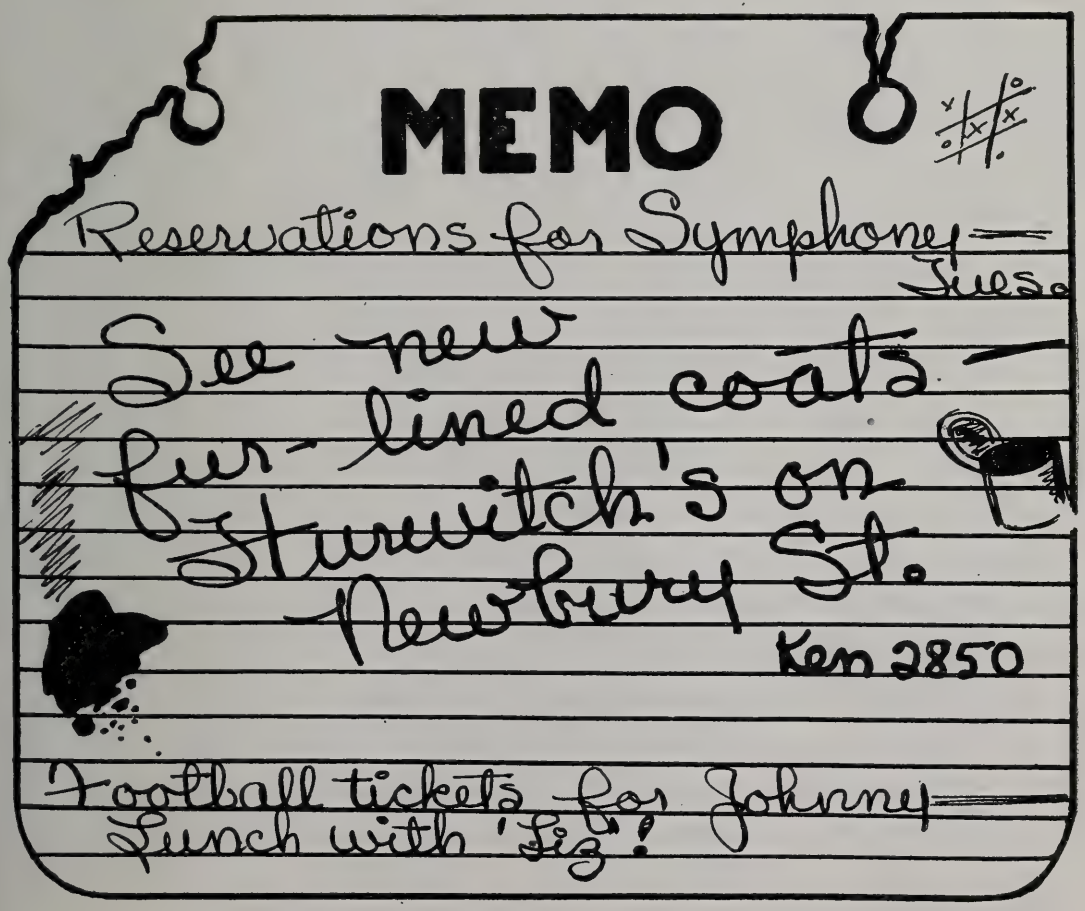
Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 read: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

The most recent performance of this concerto at the Friday and Saturday concerts of this orchestra was on March 5 and 6, 1943.

The edition of Max Seiffert is used.

In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the



works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and several in a week — constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.

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itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

Indeed Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios ("Saul," "Israel in Egypt," and his setting of Dryden's "Ode for St. Cecilia's Day" were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the *concerti grossi* by subscription in the following year — "at two guineas the twelve," wrote Burney.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino,* consisting in the *concerti grossi* of two violins and 'cello who in turn must control the body of the orchestra, the *ripieno*

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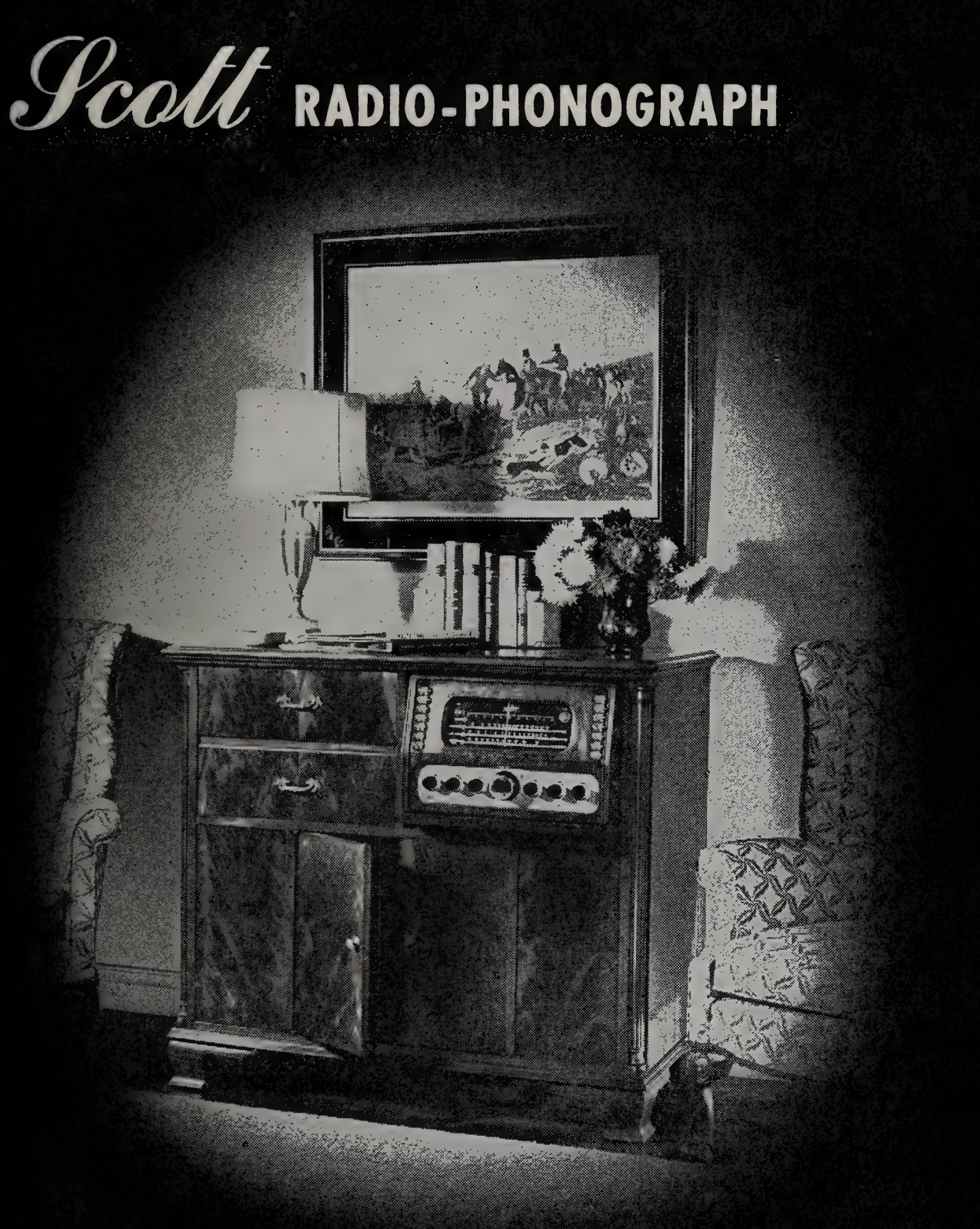

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or *concerto grosso,* for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the *Concertino* and of the *Grosso.*

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"CUANAHUAC"

By SILVESTRE REVUELTAS

Born in Durango, Mexico, December 31, 1899; Died October 5, 1940

Composed in 1932, *"Cuanahuac"* had its first performance June 2, 1933, by the *Orquesta Sinfónica de Mexico* under the direction of the composer.

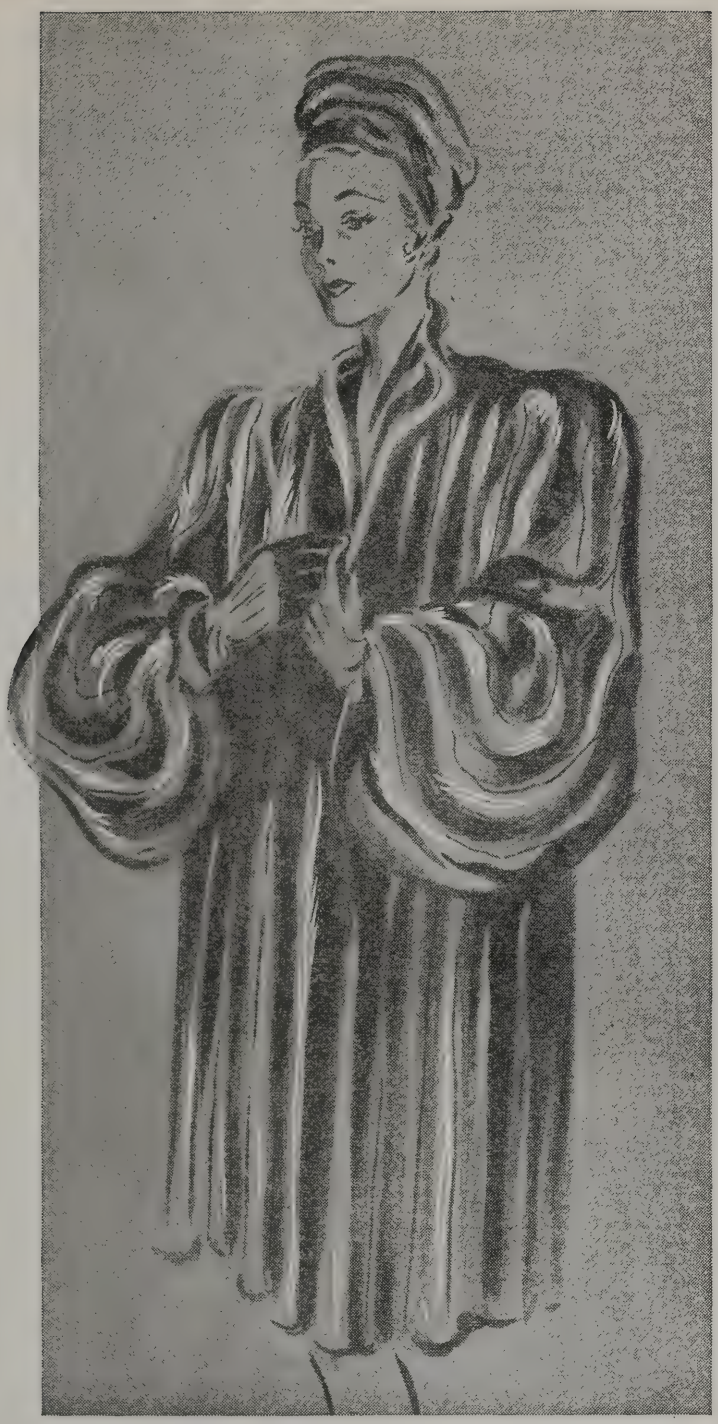
The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, clarinet in E-flat, bass clarinet, three bassoons, four horns, four trumpets, three trombones and tuba, timpani, two Indian drums, *par de sonajas* (maracos), *plalo suspendido,* gong, *huehuetl,* xylophone, woodblock, and strings.

"CUANAHUAC," so the composer explains, is the ancient Indian name of the Mexican resort, Cuernavaca. In this piece he burlesques "musical tourists": "This is a music without tourism. In the orchestra, the *huehuetl* (Indian drum) * is used as a means of nationalist propaganda. Other instruments in the score are even more nationalistic, but no attention should be paid to them; it is all just anti-capitalist agitation."

We are indebted to the recent book by Nicolas Slonimsky, "Music of Latin America,"† for an interesting and exhaustive study of musical origins and developments in this republic, its variety of dances

* *"Huehuetl:* a Mexican vertical drum made of a segment of hollowed-out tree, covered with a hide of a tiger or other animal; played with sticks or fingers." — N. S.

† Published by Thomas Y. Crowell Company, 1945.



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and exotic instruments, and the roster of its composers. Mr. Slonimsky has this to say about Revueltas:

Silvestre Revueltas, the modern Mexicanist of music, was born in Durango on the last day of the 1800's, December 31, 1899. He studied violin in Durango, and 1913 to 1916 took a course in composition with Rafael Tello at the *Conservatorio Nacional de Música* in Mexico City. In 1916 he went to the United States, where he continued his studies at Austin, Texas, and later at the Chicago Musical College, under Felix Borowski. He gave violin recitals in Mexico in 1920, and returned to the United States in 1922 to study violin with Sevcik. From 1926 to 1928 Revueltas conducted theater orchestras in Texas and Alabama, and in 1929 was appointed assistant conductor of the *Orquesta Sinfónica de Mexico.* In 1931, at the urgent suggestion of Carlos Chavez, Revueltas began to compose. In 1933 he taught at the *Conservatorio Nacional,* and directed concerts of the Conservatory orchestra. In 1936, he left the *Orquesta Sinfónica de Mexico,* and organized a new group, the *Orquesta Sinfónica Nacional,* which had a brief existence. In 1937, during the Spanish civil war, Revueltas went to Spain, and participated in the cultural activities of the Music Section of the Loyalist Government. Returning to Mexico, he resumed his work as composer and conductor. Weakened by a reckless mode of life, Revueltas succumbed to an attack of pneumonia, on the night when his ballet *Renacuajo Paseador* was produced at the *Palacio de Bellas Artes,* in Mexico City, October 4–5, 1940.

In an autobiographical note to the author, written in 1932, Revueltas wrote: "I do not think I was a child prodigy, but I showed some

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inclination for music quite early, as the result of which I became a professional musician. Contributors to this were some teachers of mine from whom I fortunately did not learn much, due probably to the bad habit of independence. I play the violin, and I have given recitals all over the country, but I found of no interest posing as a virtuoso, so I have devoted myself to composition and conducting — perhaps, a better pose. I like all kinds of music. I can even stand some of the classics, and some of my own works, but I prefer the music of the people of ranchos and villages of my country."

During the decade of 1930–40, Revueltas composed prolifically. There are no symphonies or symphonic poems on the list of his works; rather they are sketches, evocations of moods, or musical pictures of Mexico. Revueltas could be sardonic to the point of nihilism, but when he was emotionally moved he showed a deep lyrical strain. The forms in which he cast his music do not fall into any traditional category; they are agglutinative, the ideas following one another in free succession, governed only by laws of contrast and recurrence. The harmonic and contrapuntal texture of his music is based on free superposition of simple melodic phrases. His orchestration is often inspired by the type of Mexican popular orchestras composed of violins, trumpets, and drums, reinforced by a piano. His scoring is heterophonous, exploiting instrumental colors of contrasting qualities, against the background of multirhythmic percussion. The folklore element is always present in Revueltas' melos, and part writing in characteristic Mexican progressions of parallel thirds enhances the sense of local color. But Revueltas never quotes popular tunes;

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he prefers to re-create the native rhythms and melodies in his individual manner. Revueltas summed up his code of esthetics in a program note for his "geometric dance," *Planos:* "My music is functional architecture, which does not exclude sentiment. Melodic fragments derive from the same impulse, the same emotion as in my other works; they sing in persistent rhythms, ever in motion; they produce sonorities that may seem strange because they are not common. My rhythms and sonorities are reminiscent of other rhythms and sonorities, just as building material in architecture is identical with any building material, but it serves for constructions that are different in meaning, form, and expression."

For the long list of the works by Revueltas, Mr. Slonimsky's book should be consulted. This writer opens his chapter on Mexico with the following remarks about its musical origins:

"The name Mexico comes from that of the Aztec war god, Mexitli. The population of the present Republic of Mexico is about twenty million, of whom Indians and Mestizos constitute a majority. Mexico City numbers a million and a quarter inhabitants.

"The territory of Mexico was the ground on which the Spanish Conquistadores and the greatest of American Indian civilizations met, fought, and fused into a new nation. Three successive cultures existed in Mexico before the conquest: the Mayas, the Toltecs, and the Aztecs. Of these great civilizations, many monuments have been pre-

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served. We know a great deal about the religion, the science, and the arts of ancient Mexico. We know something about pre-conquest music, thanks to musical instruments that have been preserved. Melody, rhythm, and tone-color were the media of musical expression among ancient Mexicans. The melody was given out by the wind instruments made of clay; the rhythm was punctuated on the drums; and tone-color was diversified by the use of different material, different shapes and sizes of these instruments.

"The structure of the wind instruments in use among ancient Mexicans points to the predominance of the pentatonic scale, without semitones, and usually with the minor third at the base, *la, do, re, mi, sol.* Melodies of great antiquity are still sung by old Indians, who learned them by tradition from their fathers and grandfathers. One of these melodies, a Mayan Warriors' song, *Los Xtoles,* has been notated by Mexican folklore collectors.

"Carlos Chavez has collected several dance airs of Mexican Indians. One of these airs he used in the last movement of his symphonic poem, *Cuatro Soles.*

"The instrumental resources of ancient Mexican music were of six principal types: (1) Flutes, *Chililihtli;* and ocarinas and panpipes, *Tlapitzalli;* (2) Marine snail shell, *Atecocoli;* (3) Vertical drum, *Huehuetl;* (4) Horizontal drum, *Teponaxtle;* (5) Calabash rasps, *Tzicahuaztli;* and bone rasps, *Omichitzicahuaztli;* (6) Gourd filled with pebbles, *Ayacaztli.*"

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"CHOUT" ("BUFFOON"), BALLET SUITE, *Op.* 21

(Composed in 1915)

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

Prokofieff composed in the year 1915 a ballet, "Chout," and another called "The Harlequin's Story." "Chout," a ballet in six scenes, was produced at the *Théâtre de la Gaîté Lyrique,* Paris, May 17, 1921, in the first of a season of performances by the troupe of Serge de Diaghilev. "Chout" was also staged in London in the following month, when Prokofieff conducted. The Suite, drawn from the ballet, had its first performance in Brussels in 1924. It was introduced at the Boston Symphony concerts, October 8, 1926, repeated January 25, 1935, and presented under the composer's direction, March 25, 1938.

The orchestration of the Suite consists of two flutes and piccolo, two oboes and English horn, three clarinets, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, side drum, bass drum, cymbals, xylophone, bells, two harps, piano and strings.

THE following sketch of the ballet was published in the *Daily Telegraph,* London, June 15, 1921:

Here, surely, was a triumph of bizarrerie. In want of a better word, let us call the *mise-en-scène* futurist. Chout is a Buffoon whose wife also is a Buffoon. When the curtain rises, he is sitting on the stove contemplating a trick to play on some other buffoons. The Buffoon Wife is washing the wooden floor. At last he gets an idea, jumps down from the stove, and says to the Buffoon Wife: "There are seven buffoons coming to our house almost immediately. I shall order you to get

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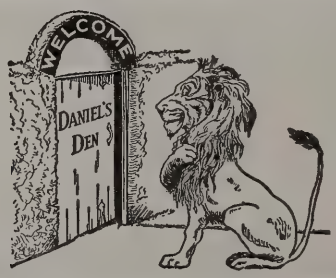

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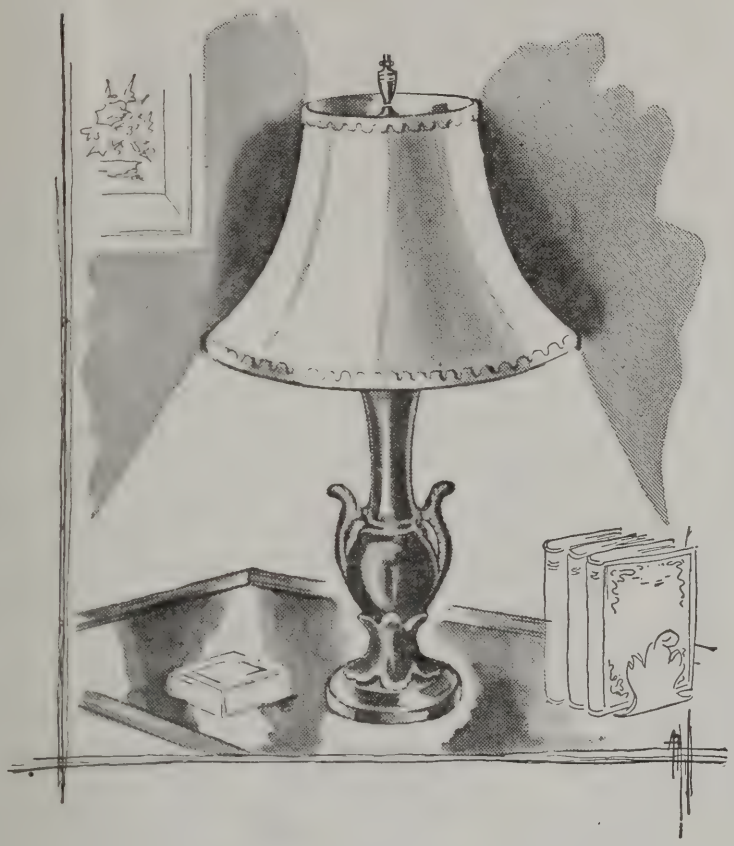

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a meal ready. You will refuse, and I shall pretend to kill you; after that I shall slash you with my whip, and you will come to life again; and so we shall be able to sell our whip for a very large sum." And so it happens. The seven buffoons come, and after witnessing this miracle buy the whip. End of Scene One. In Scene Two the seven buffoons go back to their buffoon spouses resolved — buffoon-like — to try the effect of the whip on them; kill their wives, and then beat them; but no beating will bring the wives to life again. End of Scene Two. Scene Three shows us the seven buffoons in a great rage at having such a trick played on them. They decide to make an end of the Buffoon. He, being frightened, disguises himself as a woman cook, and hides his buffoon wife. Of course they can't find the Buffoon, but the "cook" has pleased them so much that they take "her" away to keep in their service until they can discover the whereabouts of the hero. In Scene Four we discover that the seven buffoons have seven daughters, all of marriageable age. A rich merchant, bringing his own bridesmaids, comes to choose a wife from amongst them. The buffoon fathers are delighted. But the merchant selects the "cook." Complications here. Things come to a natural climax in Scene Five. The merchant brings his young wife home. The Buffoon, disguised as the cook, is in an awkward fix. He feigns sickness. "Let me get out of the window for a minute," says he to the merchant; the merchant consents, and by the help of a sheet lets him down. When he pulls it up again, he finds a large white goat hung on the end. He is terrified, and everybody rushes in, shouting, "The merchant's wife has been turned into a goat."

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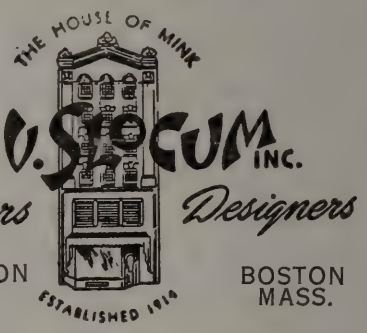

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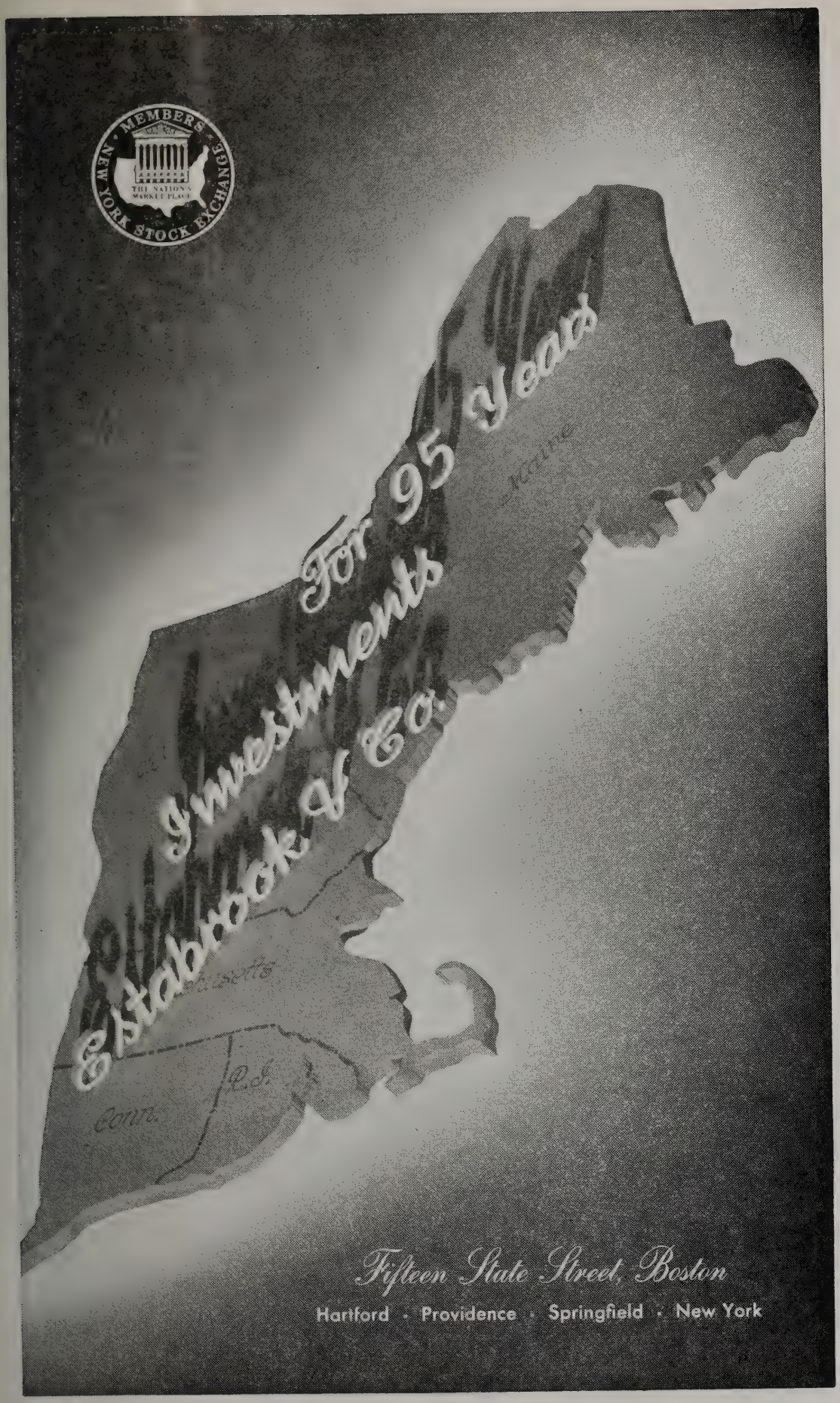
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Suddenly the Buffoon re-enters as himself. He has seven soldiers with him, and cries, "Give me back my cook. How could you dare take her away from my house?" The merchant, trembling, suggests that he might take the goat instead, but the soldiers are ordered by the Buffoon to arrest him, and he is forced into giving him one hundred roubles "on condition of not prosecuting him." And so all merry again, and the Buffoon and the Buffoon's wife have a glorious time with the merchant's money, and everybody makes love to everybody else in an ecstasy of dancing.

P. O. Ferroud, discussing the ballets of Prokofieff, writes about this one:

"*Chout* is not to be considered as popular music in the manner of Russian composers, borrowing constantly from folk tales; but the story of the jester and his mate is drawn so directly from primitive art that it cannot belie its sources. Nevertheless, unlike so many other ballets, this one might be styled 'anti-magical.' It suggests the people at every turn, but a people of realist and sceptical outlook, which does not believe, even in the face of a moral fable, that the miraculous is possible. The wonder-worker is but a sham. The burlesque effect is produced precisely because the jester knows the limits of his trickery, and his comrades do not. And the music refuses to help us. Full of life, mockery and caprice, the music enjoys the fun just as we do and only intensifies its truculence. It goes no farther than that."*

There are twelve movements in the Suite, of which six are played in the present performances:

* The Chesterian, March-April, 1934.

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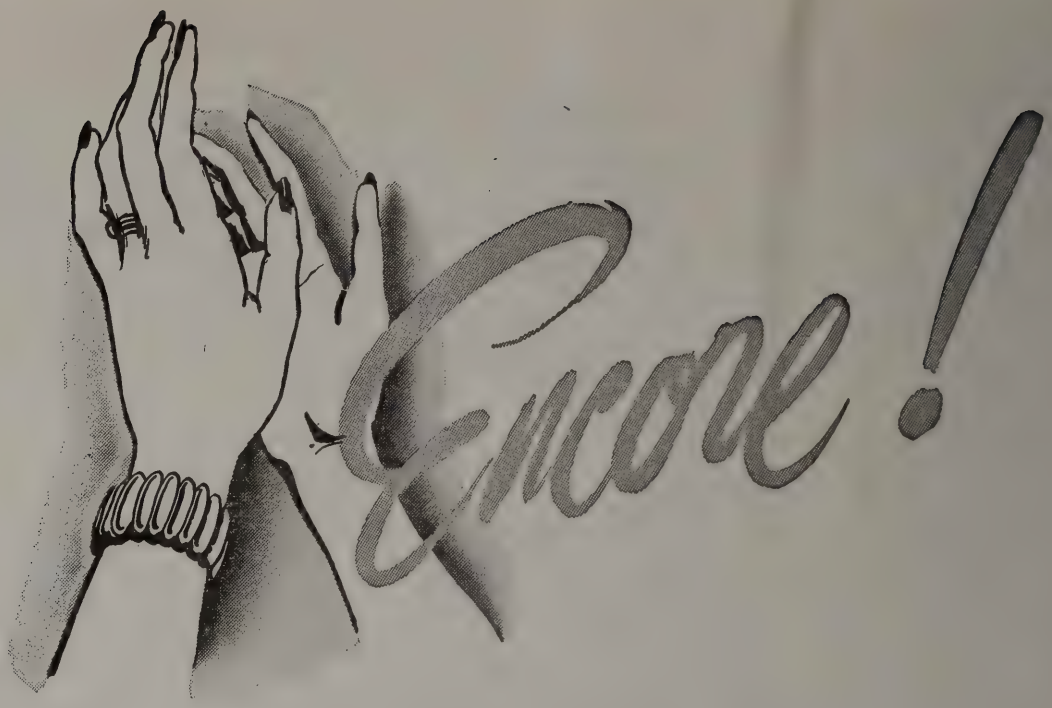

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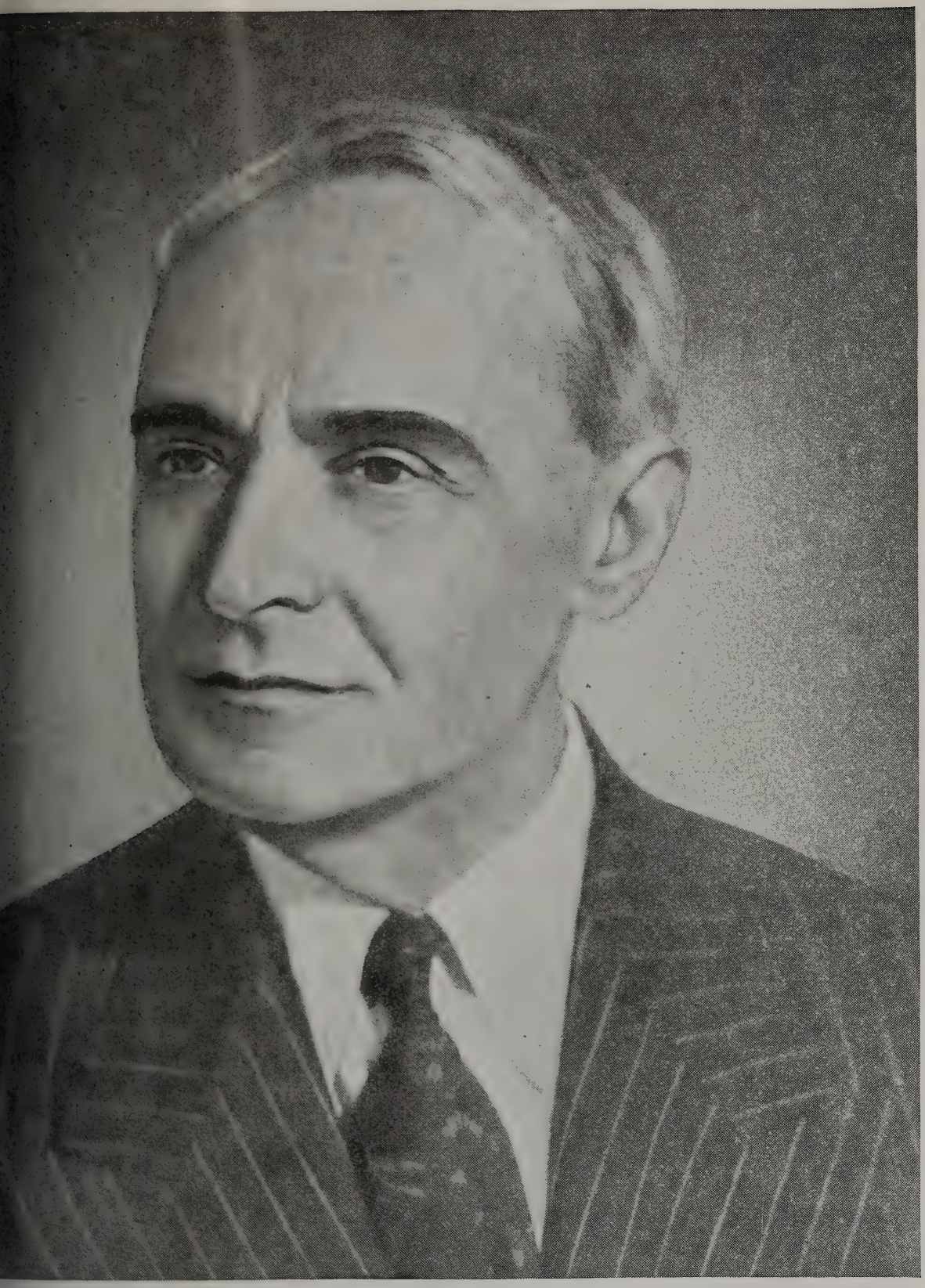

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3. *Les bouffons tuent leurs bouffonnes.* (The buffoons kill their wives.)
   Fugue; Allegro sostenuto; Vivace.
4. *Le Bouffon travesti en jeune femme.* (The buffoon masquerades as a young girl.)
   Andantino innocente.
5. *Troisième entr'acte.* (Third entr'acte.)
   Un poco andante.
6. *Danse des filles des bouffons.* (Dance of the buffoons' daughters.)
   Moderato scherzando; Vivace.
7. *L'arrivée du marchand, la danse des révérences et le choix de la fiancée* (The arrival of the merchant, dance of obeisance and choice of the fiancée.)
   Andante gravissimo; Andantino; Allegretto espressivo; Andante maestoso.
8. *Dans la chambre à coucher du marchand.* (In the bedroom of the merchant.)
   Moderato tranquillo.
9. *La jeune femme est devenue chèvre.* (The young girl is transformed into a goat.)
   Moderato con agitazione.
10. *Cinquième entr'acte et l'enterrement de la chèvre.* (Fifth entr'acte, and burial of the goat.)
    Lento con tristezza.
11. *La querelle du Bouffon avec le marchand.* (The quarrel of the buffoon and the merchant.)
    Allegro marziale.
12. *Danse finale.* (Final dance.)
    Moderato; Allegretto.

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ENTR'ACTE

LETTERS OF COMPOSERS

By Ernest Newman

(Reprinted from the *Sunday Times,* London, September 29, 1946)

THERE has reached me from America a fascinating volume published by Mr. Alfred Knopf — "Letters of Composers, 1603–1945, compiled and edited by Gertrude Norman and Miriam Labell Schrifte." It begins with Sweelinck and Monteverdi and ends by drawing liberally upon the correspondence of living or recently dead composers, including Schönberg, Bloch, Casella, Bax, Prokovieff, Roy Harris, Krenek, Aaron Copland, Shostakovitch and William Schuman. The volume has been well put together, and the letters throw a good deal of light on many a problem that interests the critic, the historian and the æsthetician of music.

Not that the composers solve any of these problems, for most of them are at present insoluble; but we are less surprised than ever at the vagaries of critical judgment when we see how many varieties of mental structure there are among composers. We find Schuman declaring that his works are hard to understand because "I am affected by everything that goes on in the world, and think it all over in my own way, politics, literature and people, and then I long to express my feelings and find an outlet for them in music." Others will have it that music has nothing to do with politics, literature and all the rest of it, but is just itself, with clarity of form as the supreme determinant. Max Reger thinks that the programme music writers

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are "basically on the wrong tack. Music should not . . . require any intermediary to be generally understood" — a doctrine from which a hundred composers from Monteverdi to Mahler and Strauss would energetically dissent. Saint-Saëns believes in art for art's sake; "form, loved and cultivated for itself, is the principle and the very essence of art. The search for expression, legitimate and inevitable as it may be, is the germ of decadence, which begins the moment the search for expression takes precedence over the search for perfection of form. . . . If the search for expression constituted progress in art, the Laocoön would be superior to the Hermes of Praxiteles."

Some composers manage better without poetry; others make poetry their starting-point, while others, again, find that a piece of music conceived and elaborated in terms purely of the orchestra ends by seeking a correlative expression in words. "When I conceive a large musical creation," says Mahler, "I invariably reach the point where I must introduce the 'word' as the bearer of my musical idea" . . . "only when I experience do I compose, only when I compose do I experience." The varieties of musical type are many; and it is because the composer is typical as well as individual that sometimes he reacts as strongly against his audience as it does against him. Verdi had no desire to dictate to French composers how they should write; but their national way was not his, and he refused to change his

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Italian convictions and Italian methods merely to win a success in Paris. On the other hand, a letter of Lalo's of 1878 illustrates to perfection the congenital inability of many Frenchmen to see Brahms as anything but a laborious dullard.

The best parts of some of these letters are those in which the composers, writing to close friends without any thought of publication, flash an unexpected light on secrets of their own physical and mental make-up. We see the young Mahler torturing himself almost sadistically over the lot of man and the hideousness and beauty of earth, and Rachmaninov, in a long letter of 1912, revealing himself as the victim of irrational fears. He is "full of timidity and uncertainty. . . . I don't believe in myself. . . . Teach me to believe in myself." Hypnotists have tried to teach him that he "must take courage and have faith"; but he "hates and fears" even the beetles which the warm weather always brings into the house. "My windows are covered with big wooden shutters which are closed with iron bolts. In the evening and at night I feel more at peace; but even then I feel that 'criminal timidity and cowardice.' I am afraid of everything — mice, rats, beetles, oxen, murderers. I am frightened when a strong wind blows and howls in the chimney, when I hear the raindrops on the windowpane; I am afraid of the darkness, etc."

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A MODERN USE OF PERCUSSION

By Frederick Fennell

(Quoted from "Modern Music", Summer 1946)

The composer who scores for percussion instruments must know their techniques, their possibilities and limitations, as well as those of the other choirs of the modern orchestra. This obvious premise is one to which composers at large have failed to conform. A good percussionist is recognized today as an artist equal to his colleagues in the orchestra; the composer's acceptance of this stature is long overdue.

Orchestral management moreover seems unaware how expanded the modern percussion section has become. A majority of players, composers and conductors should welcome the adoption by all orchestras of a *minimum standard* for the percussion group and its players. At present it is doubtful that any two major orchestras have similar setups; thus composers cannot be certain their scores will be played as written.

The various sticks, or mallets, with which each instrument may be played, will be considered as each individual percussion is discussed. The modern kettledrummer, for instance, carries a case filled with

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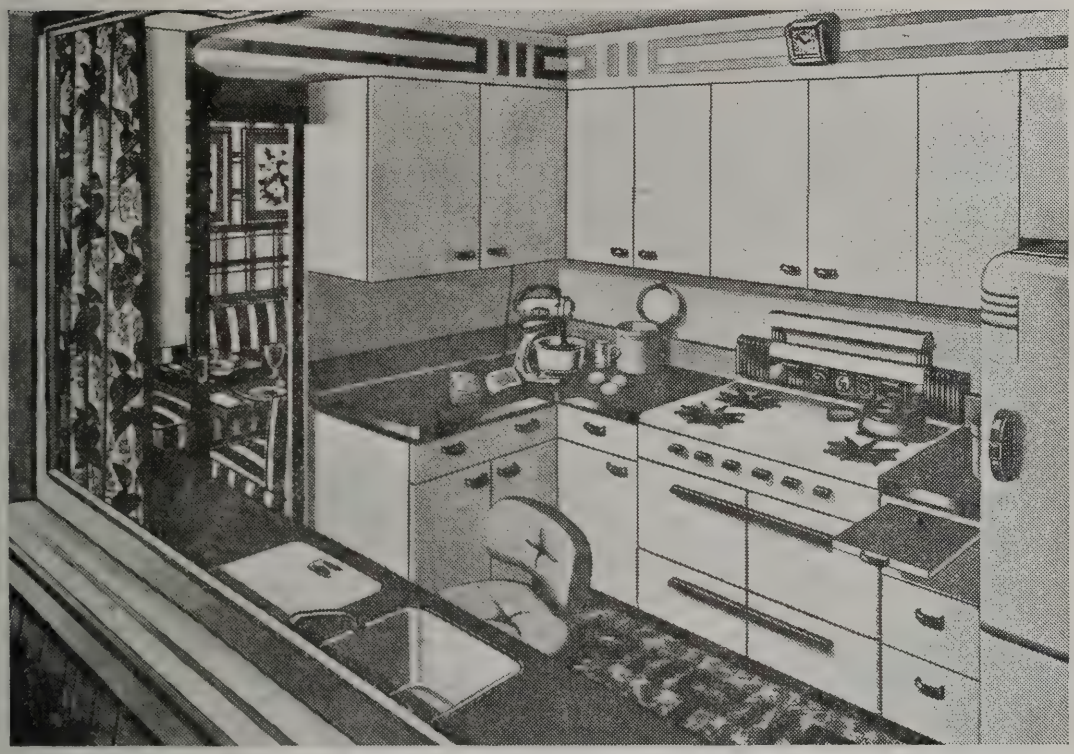

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sticks whose heads are made from a variety of materials. Here are a few of the hammers which are available: soft lambswool, coarse sheepskin (replacing the Berlioz *baguettes d'éponge*), soft felt (with degrees of hard centers), hard felt, chamois-covered felt, soft rubber, hard rubber, rattan and hickory wood. Composers should know as much about the timpani sticks as they do about methods of bowing and attack for strings.

The compasses of the four modern timpani total an octave and a fifth (Great D through Small A). Each individual drum varies in its range according to the basic adjustment of the head and pedal (D to A, F to C, C to F, and E to A). It is wise to confine pedalling to the chromatic compasses of the two center drums (F through F); these two are most likely to be equipped with pedal machinery. Pedal glissandi, limited to the intervals given for each center drum, are effective in upward and downward motion when executed simultaneously with rolls. The downward "attack" glissando (without roll) is a weak sonority, due principally to the steady release of head tension. The upward "attack" glissando, however, gathers increasing tension to color its sonority. The quality of tone produced by the extreme limits of tension on each head is of interest. Thus a distinction exists between an A♮

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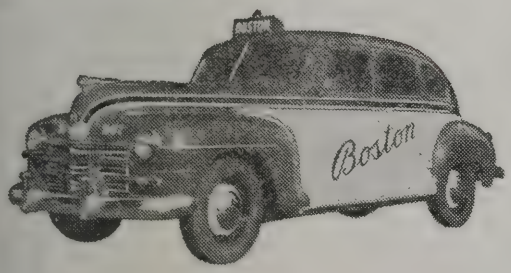

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tuned on the largest drum and the same note on the next-to-largest, due principally to the greater tension exerted on the large drum to produce that note. Complex rhythms, when played with wooden sticks on notes at the lower extremes of the large drum, are difficult to make sound with clarity.

The melodic resources of the timpani have definite limits. The pedal mechanism has sped up and simplified tuning, but no mechanism can help a player perform awkward phrases requiring constant pedal changes in the midst of rapid passages. Indications for changes in tuning should be clear and brief. And generous cues taken from prominent instruments should be given as often as possible, since the problems of tuning require the player to spend considerable time looking away from the music and the conductor.

Vibracussion instruments present few problems to the composer, save those of notation. It is best to consider all instruments as sounding exactly where written and to make a notation to that effect in the full score and on the parts. The vibraphone may be played with or without oscillation. This can be carefully regulated by the governor on the electric motor, and the score and part should bear some indication of the speed of vibrato desired. Actual pulsations per minute can be prescribed as well as simple directions for a fast or slow oscillation. Though the variety of mallets for the vibracussions is considerable, the established practices are these: the glockenspiel and xylophone are played with mallets of hard vulcanized rubber, the vibraphone and marimba with yarn-wound mallets, and the chimes with a rawhide hammer.

Antique cymbals, made of bell metal, do exist. They are demanded

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by Debussy in the score to *L'Après-midi d'un faune* and by others, principally Ravel and Stravinsky, who refer to them as *crotales.* Those used in the Debussy work, the only antique cymbals I have ever heard, possess a tone of the most incomparable color. An entire chromatic scale of these cymbals would be a significant contribution to an already well-developed percussion family.

Scoring for the drums of indefinite pitch is perhaps better understood than for any other type of percussion instrument. The most consistently repeated errors have to do with the embellishments which are vital to the technique of the snare drum. Composers would profit greatly from careful study of *The Twenty-six Rudiments for the Snare Drum,* which are the "scales and études" for the percussion player. All the fundamental strokes and rolls are explained in a few pages. The common term for a grace note, for instance, is a flam, which performs an important function in snare drum technique. Flams, paradiddles, drags, ratamacues and rolls, though colorful as terminology, are of interest to the composer only as they affect orchestration and notation. But a study of the *Rudiments* could have definite technical value in this respect. The distinction between playing *on the rim* and *rim shots* should be explained. In the former case one plays with sticks

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on the rim of the drum; in the latter a pistol shot effect is produced by placing one stick on the head and rim simultaneously and striking that stick with the other.

Phrasings for percussion instruments should be as specific as those for winds and strings, when a uniform pulsation from the orchestra is desired. If there is no indication of phrasing, the player will usually select that sticking most comfortable to him, which may not coincide with what the composer intends. The principles of snare drum sticking explained in any of several snare drum methods are applicable to most stroked percussion instruments.

The tenor drum, contrary to common belief, does not have any snares. It is a deep cylinder fitted with two heads and is relatively adjustable in "pitch" to high, medium or low sounds. Its fundamental sticks are of hard felt, not wood. Rolls are made with single strokes, as with the kettledrum. If wooden snare drum sticks are used the double stroke roll of the snare drum may be requested, though this must bear a clear indication.

Those small instruments commonly called traps are worthy of more careful attention in scoring. For example, castanets, triangle, slap-stick and tambourine require the player to employ both hands for proper technique. Scores often call for consecutive performance on another instrument; but time for the manual act of releasing the first and preparing for the next should be calculated. Each of the traps given in the "minimum standard" table is available in several sizes. Though the individual player himself selects the instrument most suited to the character of the written passage, the composer, if aware of the varieties of each trap at his disposal, might wish to prescribe the classifications. Triangle, tambourine, wood block and cowbell are made in small, medium and large sizes, which produce different densities of sonority.

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The triangle has two beaters, one of soft, the other of hard metal. While certain effects are obtainable with beaters of other properties, it is wise to confine triangle sonorities to those produced by metal on metal. Two types of tambourine are in general use. Most percussionists seem to prefer the type equipped with silver jingles. The tone is bright and penetrating, with considerable ring. The regulation Salvation Army model, which has jingles of tin, produces the sonority one expects from that metal. But for staccato passages, where the driest possible sonority is desired, this tambourine is the proper trap.

The existence of several sizes of Chinese wood blocks with indefinite pitch should be known to the composer. The piccolo wood block, the smallest, naturally has the highest "pitch" and most penetrating sound. Increasing sizes of blocks produce relatively lower and heavier sonorities, colored, of course, by the type of mallet with which the block is struck. The Chinese blocks must not be confused with the five Korean temple blocks. These, painted a vivid red, are mounted on a rack and produce "pitches" approximating the tones C, D, E, G and A.

The art of the finger castanet has never become a common practice in the symphony orchestra. There is too little time to make the necessary adjustments for playing the finger instruments, so the two ebony pieces

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have been mounted on a center resonator board for the easy production of typical rhythms and trills. Therefore, when a composer writes a passage of four eighth notes, the four principal notes will automatically be embellished with grace notes unless otherwise indicated.

The five Latin American instruments given in the table of percussions are requisite for the faithful performance of certain scores. Claves, bongos and the conga drum are standardized in construction, but there exist several sizes of maracas and gourds. The technique of playing with the fingers or the hand, while intrinsic to the bongos or conga drum, is not yet commonly used by orchestral players. Unless performance with the hand is indicated the bongos will be played with cane sticks, which produce an altogether different effect.

Vagueness in percussion scoring is most frequent with the cymbal. Crashed or suspended, it is perhaps the most used percussion sonority, yet its manifold possibilities remain comparatively unknown. There are two principal makes of cymbals in general use today, the Turkish and the Chinese. The Italian cymbal while an excellent plate — similar to the Turkish — is rarely employed in this country. The superior tone and greater vibrating qualities of the Turkish cymbal, due to the finer metal and craftsmanship used in its construction, make it the preferred one. The Chinese cymbal gives off a "primitive" sound, less intense in its sonority and shorter in duration; but when this par-

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ticular sound is wanted there is no substitute for it. The Chinese plates are almost never crashed in pairs, owing to the manner in which the outer edges flare upward at the usual point of contact. It is customary to suspend this cymbal and to set it into vibration with various mallets.

All cymbals are available in several sizes and densities of tone. A large Turkish plate — eighteen inches in diameter — gives the maximum in intensity, duration and quality of sound. The customary vague indication, "cymbal," should be abandoned. Familiarity with the different sizes and makes of plates is necessary in order to score for cymbal with a definite idea of the results.

The foot, or "sock" cymbals, pioneered by jazzbands, should be available to symphonic composers. The incessant buzzing which its two thin juxtaposed Turkish cymbals produce is unmatched in pure din; and the opposite sonority, a dry staccato sound made by depressing the foot pedal and thus cupping the plates, is not to be had from any other source.

The variety of sticks with which the cymbals may be played is given least attention by composers. The suspended cymbal is struck with a wire brush or with wooden, rubber, hard or soft felt beaters. To simply say "with timpani sticks," is a vague indication when one knows how many different timpani sticks are made. Metal beaters on a suspended cymbal set up a bright color, but this should not be expected from a good percussionist at dynamics above *mf*. They ruin

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priceless cymbals, whereas hard xylophone sticks approximate the sonority and do so with safety up to dynamics of *ff*. Experiments in rubbing the surface of the cymbal with the milled edge of a large silver coin have proved most effective.

We have never been particular in this country about the supposed differences between gongs and tam tams. That the former produce a definite pitch is an old contention to which Hermann Scherchen gives support. Such pitches, when they can be distinguished, seem accidental, except in case of Balinese temple gongs which are not common here. For the most part, American orchestras employ the two principal makes of gong, the Turkish and the Chinese. The descriptions of Turkish and Chinese cymbals apply to gongs of that make. Although there is no standard practice, gong parts are usually assigned to the Chinese instruments, while parts for the tam tam are played on the Turkish gong. This is a rare instrument; one seldom sees it in diameters under thirty inches, whereas Chinese gongs, which are found in profusion, come in all sizes.

Finally, percussion notation must be considered. Only the standard musical symbols should be used. One resembling a double-sharp does not suffice to indicate the suspended cymbal, nor do diamond-shaped notes mean anything when employed for the triangle. The treble clef should be reserved for the vibracussions, which have actual pitches. All other percussions (except kettledrums) should be written in a neutral clef, such as that formed by two vertical parallel lines. And the same space (not a line) should be consistently assigned to each instrument.

Many of the inconsistencies and vague references which I have discussed occur when a composer does not extract his own parts. Thus he must be all the more specific in the full score. The conductor, though he should know, is usually no more aware than the copyist or the player which group of instruments is to be played by each performer in the section; inconsiderate groupings should be guarded against. Percussionists are expert at jumping from instrument to instrument, but an ill-considered score often turns a concert into something like a track meet for these players.

When they are seated, as they are in Boston, the problems are that much greater. A systematic grouping of the parts according to the instruments used is a good solution. For the average section of four players (minus timpani) the bass drum, cymbals and tam tam might be grouped on one part; the snare drum, tenor drum and slap stick on another; the glockenspiel, triangle, and tambourine on another. The percussion score is another method of distribution, but the virtue

of seeing all the parts at once does not counteract the confusion it seems to create among players.

Counting endless measures of rest is a necessary part of a drummer's career; but he loses all patience when composers nonchalantly inform him ". . . tacet to letter Z." This usually comes around with a fortissimo two-cymbal crash while the poor percussionist strains to hear (over the mounting crescendo) the second flute cue provided in the previous bar. Cues from prominent instruments should be given generously.

The creative imagination of the average percussionist has sharpened in recent years. Most are eager to become virtuoso players and wish honestly to interpret what is written, however clear or vague it may be. Certain players of the ". . . what do you want, forte or piano?" variety are still engaged, but they are fast being replaced by imaginative artists who have every right to expect that composers will supply them with properly notated parts.

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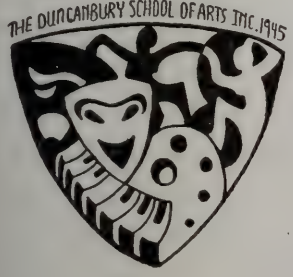

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Sibelius wrote his First Symphony in 1899, and conducted its first performance at Helsinki on April 26 of the same year. The first performance of the work by the Boston Symphony Orchestra was given on January 5, 1907, by Dr. Karl Muck, the only music of Sibelius which had previously been heard here having been the Second Symphony, which Wilhelm Gericke made known March 12, 1904. The most recent performance of the First Symphony by this orchestra was on February 27, 28, 1942, when Richard Burgin conducted.

The symphony is scored for two flutes, two piccolos, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, harp and strings.

WHEN the music of Sibelius was a new and strange voice in the world, many curious things were written about his First Symphony. Paul Rosenfeld found the last measures of the slow movement "something like a memory of a girl sitting amid the simple flowers in the white northern sunshine." Arthur Shepherd, describing the chromatic scales in contrary motion in the development of the first movement, wrote of "scudding clouds in a wind-swept sky, with screaming gulls rudely tossed from their course," while the more moderate Rosa Newmarch was reminded by the score of "the melancholy grandeur of some masterpiece by Ruysdael." Such word images are entirely natural, for there never was a symphony more suited to arouse the story-telling instincts in a sympathetic listener. It is a highly dramatic score, with the colorful orchestration of the earlier tone poems, an impassioned melodic utterance which seems more than once on the verge of words, possessed by a dark, yet exulting mood which at once invites and defies description.

It was also once claimed that the Symphony derived from Finnish folk song (necessarily by those who did not know Finnish folk song), and that it owed a good deal to Tchaikovsky. These misapprehensions vanished as people became more thoroughly acquainted with Sibelius as a musical personality. It was of course to be expected that the first symphony of a composer in Finland (however talented) should in some degree reflect the constructive methods and romantic ardors then in vogue upon the continent of Europe. That the eloquent voice of this symphony is the distinct and unmistakable voice of Sibelius is no less apparent because, in a later day, he has departed from it, cultivating restraint, half-lights, a more inward structural resource.

The First Symphony is probably less racial than has been supposed — though more so than, for example, the unmistakably personal Fourth or Seventh. It has all the seeds of its composer's symphonic maturity, although only a modicum of a device in which he was to

become a pre-eminent master — the gradual moulding of a theme from the merest fragment. There is indeed theme transformation in this symphony — the accumulation of significance in the heat of discourse — but there is the difference that his starting points in this work were themes full rounded, and of indelible vividness in their very first statement. The "accumulative" method of Sibelius is of course not without precedent: Beethoven, as has often been remarked, developed his greatest movements from the slightest beginnings — the first theme of the "Eroica," for example, or the theme of its final variations. The striking difference of course between Beethoven and the later Sibelius was the earlier composer's full exposition — a rule of procedure to which custom bound him, and which lacked force when the theme as first heard was without marked character. Beethoven, contriving a theme with a careful eye toward its possibilities of manipulation, dissection, combination, often used the mere skeleton of a chord — a brief and pliable phrase eminently useful but in itself featureless. The less experienced Sibelius of the First Symphony, who

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had not yet learned the trick of forfeiting exposition and unfolding his theme as he went along, here chose recklessly themes of full contour and extended beauty — themes which seize the hearer on their first statement, but are correspondingly resistant to development in the full symphonic sense. He bound himself to rely largely upon repetition, holding the interest partly by shifting his background in harmony and color. His great reliance remained in the strangely penetrating beauty of the themes themselves, which grow upon the hearer as they are reiterated, gradually altered to their further enhancement, intensified in the instrumentation. This melodic ascendancy makes a symphonic development in the full sense impossible, and later on Sibelius sacrificed it to the cultivation of his field. The first two symphonies have become a precious and distinct part of the Sibelius heritage for the full-throated songfulness that is in them.

The symphonist is not yet fully awakened. Sibelius is still the bard of the northland, harp at his side, still singing, perhaps, of the legendary heroes of his people, coloring his tale with a full orchestral palette which he was later to simplify. So abundant was his lyric invention that he could afford to be profligate. The first movement has no less than six themes of striking beauty, nor does the flood of melody fail him in the later movements. Points in common between the themes would elude technical demonstration, yet they follow each other as if each grew naturally from the last — as indeed it does. The score and its themes are all of a piece, unified by the indescribable penetrating and poignant mood which runs through them.

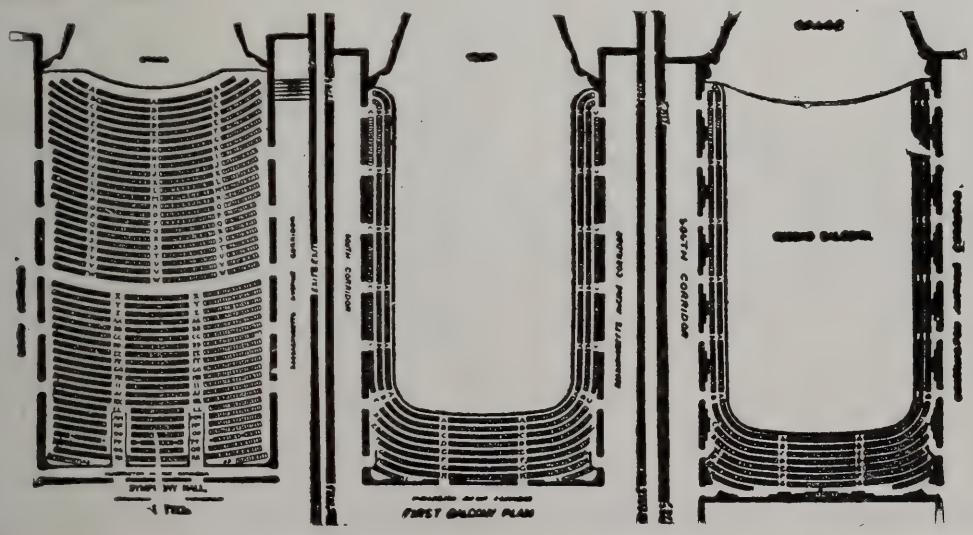
As introduction, a clarinet sings a melody of great beauty over a soft drum roll. The body of the movement opens with a dramatic first theme, stated by the violins and shortly followed by two "subsidiary" themes of more lyrical character. They are not "subsidiary" at all, except in the lingo of classification, taking a predominant part in the movement. The initial theme is more largely proclaimed, and a second theme is given by the flutes in staccato thirds over strings (tremolo) and harp. Another theme (which is later combined with this) is sung by the wood winds over a light accompaniment of syncopated string chords. The first of these gathers great rhythmic impetus as it draws the whole orchestra into its staccato motion.

The melody of the *andante* has an eerie and haunting quality which, once heard, lingers in the memory. It is first played by the muted violins and 'cellos with an answering cadence from the clarinets. Changing its melodic, but keeping its rhythmic shape, it leads, after a curious episode in counterpoint for the wood winds, to a second theme (horn solo), new and yet reminiscent of the songful second theme of the first movement. The initial theme returns, is transformed and intoned mightily by the wind orchestra. The mood of peaceful elegy is finally restored and the strings give the last word, *pianissimo,* of the theme.

The *scherzo* takes a lingering glance at the ways of Beethoven, which

this composer was about to leave behind him. The theme first appears as a fragment, short and rough-shod. It is little more than a rhythmic motto, far more malleable than any other in the symphony. The kettledrums rap it out over a strummed accompaniment in the strings, and other instruments follow closely. A second subject (flutes) is combined with it in contrapuntal treatment and leads to a trio of more *legato* character, where the wind choir has the burden of discourse.

The *finale* (*quasi una fantasia*) has an introduction which repeats the melody of the introduction to the first movement (it does not appear elsewhere in the score). The solo voice of the clarinet here becomes the rhapsodic and impassioned voice of the string body, with answer in the wood winds. The main *allegro molto* progresses upon a theme in the clarinets and oboes which somehow develops from the introduction and in turn begets a theme in the 'cellos. Another theme, terse and commanding, makes its brief but impressive message in the strings. The movement, still in imperious vein and punctuated by loud chords, reaches the ultimate *andante assai,* where the broad cantilena which is the last of the themes to make its appearance, is delivered by the combined violins, in the fullest vigor of the G strings. If Beethoven set a long-enduring tradition for a final apotheosis, Sibelius used it in his First (as also in his Second and Fifth symphonies) in his own way. The theme resounds triumphantly, but its A minor is not joyous. The movement is worked out with some elaboration, with a fugato upon its first themes. The *cantabile* theme is developed to the fullest possible sonority. The climax comes, however, as the entire orchestra flings out the brief and striking "second" theme in wild exultation. The symphony ends, as did its first movement, with two dramatic plucked chords of the strings.



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DEBUSSY ..... Two Nocturnes

Nuages
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DEBUSSY ..... "La Mer," Trois Esquisses Symphoniques

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BEETHOVEN ..... Concerto for Pianoforte No. 4 in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: vivace

BEETHOVEN ..... Overture to Goethe's "Egmont," *Op.* 84

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SERGE KOUSSEVITZKY, *Conductor*

SCHEDULE OF CONCERTS, Season 1946–1947

OCTOBER

4–5	Boston	(Fri.–Sat. I)
*8	Boston	(Tues. A)
11–12	Boston	(Fri.–Sat. II)
*15	Providence	(1)
18–19	Boston	(Fri.–Sat. III)
20	Boston	(Sun. a)
*22	Cambridge	(1)
25–26	Boston	(Fri.–Sat. IV)
*29	Boston	(Tues. B)

NOVEMBER

1–2	Boston	(Fri.–Sat. V)
8–9	Boston	(Fri.–Sat. VI)
*12	New Haven	(1)
13	New York	(Wed. 1)
14	New York	(Extra)
15	Brooklyn	(1)
16	New York	(Sat. 1)
*19	Providence	(2)
22–23	Boston	(Fri.–Sat. VII)
24	Boston	(Sun. b)
*26	Cambridge	(2)
29–30	Boston	(Fri.–Sat. VIII)

DECEMBER

2	Pittsburgh	
*3	Pittsburgh	
4	Cleveland	
5	Toledo	
6	Chicago	
7	Milwaukee	
8	Chicago	
9	Ann Arbor	
*10	Detroit	
11	Rochester	
13–14	Boston	(Fri.–Sat. IX)
*17	Cambridge	(3)
20–21	Boston	(Fri.–Sat. X)
27–28	Boston	(Fri.–Sat. XI)
29	Boston	(Sun. c)

JANUARY

3–4	Boston	(Fri.–Sat. XII)
*7	New London	
8	New York	(Wed. 2)
9	Washington	
10	Brooklyn	(2)
11	New York	(Sat. 2)
*14	Hartford	(1)
17–18	Boston	(Fri.–Sat. XIII)
*21	Boston	(Tues. C)
24–25	Boston	(Fri.–Sat. XIV)
26	Boston	(Sun. d)
*28	Providence	(3)
31–Feb. 1	Boston	(Fri.–Sat. XV)

FEBRUARY

*4	Cambridge	(4)
7–8	Boston	(Fri.–Sat. XVI)
*11	New Haven	(2)
12	New York	(Wed. 3)
13	White Plains	
14	Brooklyn	(3)
15	New York	(Sat. 3)
*18	Boston	(Tues. D)
21–22	Boston	(Fri.–Sat. XVII)
23	Boston	(Sun. e)
*25	Providence	(4)
28–Mar. 1	Boston	(Fri.–Sat. XVIII)

MARCH

*4	Cambridge	(5)
7–8	Boston	(Fri.–Sat. XIX)
10	Northampton	
*11	New Haven	(3)
12	New York	(Wed. 4)
13	Philadelphia	
14	Brooklyn	(4)
15	New York	(Sat. 4)
*18	Boston	(Tues. E)
21–22	Boston	(Fri.–Sat. XX)
*25	Providence	(5)
28–29	Boston	(Fri.–Sat. XXI)

APRIL

*1	Cambridge	(6)
3–5	Boston	(Thurs.–Sat. XXII)
*8	Hartford	(2)
9	New York	(Wed. 5)
10	Newark	
11	Brooklyn	(5)
12	New York	(Sat. 5)
*15	Boston	(Tues. F)
18–19	Boston	(Fri.–Sat. XXIII)
20	Boston	(Sun. f)
23	Boston	(Pension Fund)
25–26	Boston	(Fri.–Sat. XXIV)

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SIXTY-SIXTH SEASON, 1946–1947

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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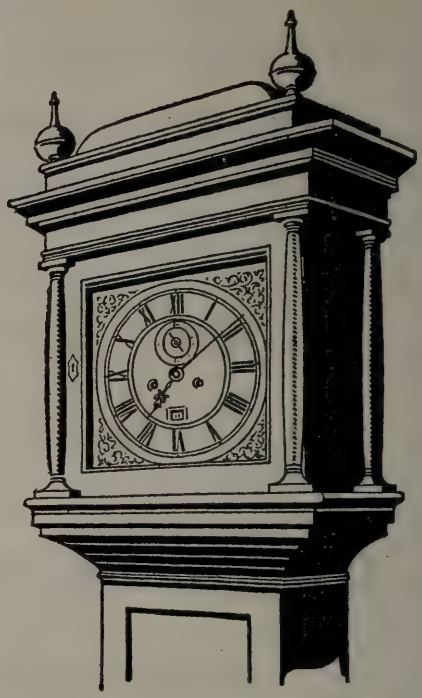

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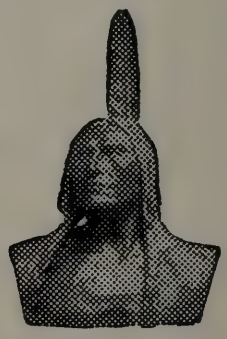

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McKim, Mead, and White, architects of Symphony Hall, and Professor Wallace C. Sabine, their acoustical adviser, found in statuary the solution to several of their most pressing problems. Faced with the necessity of relieving the large wall surfaces above the second balcony, Professor Sabine found that niches, suitable to holding statues, would be a perfect solution to his problem. In addition, the backs of the niches, protected by natural shadows and the statues, would, if necessary, provide admirable places for experimentation with acoustical building materials too rough to be put on exposed wall surfaces. At the same time, the statues themselves would help considerably to solve the architect's decorative problem in a suitable and dignified way.

A committee of two hundred interested symphony-goers, under the leadership of Mrs. J. W. Elliot, selected and donated casts of eighteen well-known statues. They were not in place for the dedicatory concert in Symphony Hall, October 15, 1900, but were added as they were completed by Pietro Caproni in his Boston studio.

The statues chosen were selected not only for their beauty, but in most cases with an eye to the appropriateness of the subject to the use of the new auditorium. Thus, there are two statues of Apollo, god of music and poetry, and one of Athena, goddess of learning. Their apostles are represented by statues of the dramatists, Sophocles and Euripedes; the orators Æschines and Demosthenes; Anacreon, chief Greek poet of love and wine; as well as of three satyrs. Apollo and two of the satyrs are the only musically-minded

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ones in the group: one statue shows Apollo playing on his cithara; and the satyrs hold cymbals, with which they are evidently beating out time for their dancing.

• • •

Pheidias, best known of all Greek sculptors, was most famous for his mammoth statues of Athena and Zeus on the Acropolis, for his design and supervision of the sculpture for the Parthenon, and for his Lemnian Athena. (In Symphony Hall, this statue is the fourth from the stage on the left-hand side of the auditorium.) It was the Lemnian Athena that the ancients found the most impressive of his work. Pausanias, who traveled extensively in the second century, A.D., wrote: "The most remarkable of the works of Pheidias, an image of Athena, called Lemnian, after the dedicators." Lucian had this to say in dialogue form:

"*Lyk:* Which of the works of Pheidias do you praise most highly?

"*Pol:* Which but the goddess of Lemnos, whereon Pheidias deigned to inscribe his name. Pheidias and the Lemnian goddess shall bestow on her the outline of her countenance, her delicate cheeks and finely proportioned nose."

The body of an excellent Roman copy of this Athena had been in the collection of the museum at Dresden for some time before it was discovered that a head in the Bologna museum obviously belonged to it. The cast of the reassembled Lemnian Athena enables us to get some idea of the masterwork of Athens' greatest sculptor.

The Resting Satyr which stands nearest the stage on the left-hand side of the hall is best known for supplying Hawthorne with the title of one of his best-known books. Now, as often as not, the satyr is known by the name of the book, "The Marble Faun." Praxiteles executed the original in the fourth century B.C., and the Roman copy by which we know the work stands in the Capitoline Museum in Rome.

The Amazon by Polycleitos (which is next to the Marble Faun) is a statue with a "story." The tale is told that statues of the Amazons were wanted for the Temple of Artemis at Ephesus, where the female warriors had taken refuge from Dionysos in ages past. The greatest sculptors of Greece, including Pheidias of Athens and Polycleitos of Argos, brought statues of Amazons for the occasion. The competing artists were then called upon to choose the best statue. In the first poll, each man voted for his own work; but as soon as they had shown this faith in their own work, they agreed upon the statue of Polycleitos as the winner.

The statue from which the cast was taken is now in Copenhagen. Several other Amazons gracing various European museums are assumed to be copies of the statues submitted by the unsuccessful competitors in the fifth century B.C.

• • •

LIST OF CASTS IN SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage are as follows:

Faun with Infant Bacchus (Naples).
Apollo Citharoedus (Rome).
Girl of Herculaneum (Dresden).
Dancing Faun (Rome).
Demosthenes (Rome).
Sitting Anacreon (Copenhagen).
Euripedes (Rome).
Diana of Versailles (Paris).

The casts on the left are:

Resting Satyr of Praxiteles (Rome).
Amazon (Berlin).
Hermes Logios (Paris).
Lemnian Athena (Dresden, head in Bologna).
Sophocles (Rome).
Standing Anacreon (Copenhagen).
Æschines (Naples).
Apollo Belvedere (Rome).

The reliefs in the passage are:

Bacchic Procession (Naples).
Orpheus, Eurydice, and Hermes (Naples).

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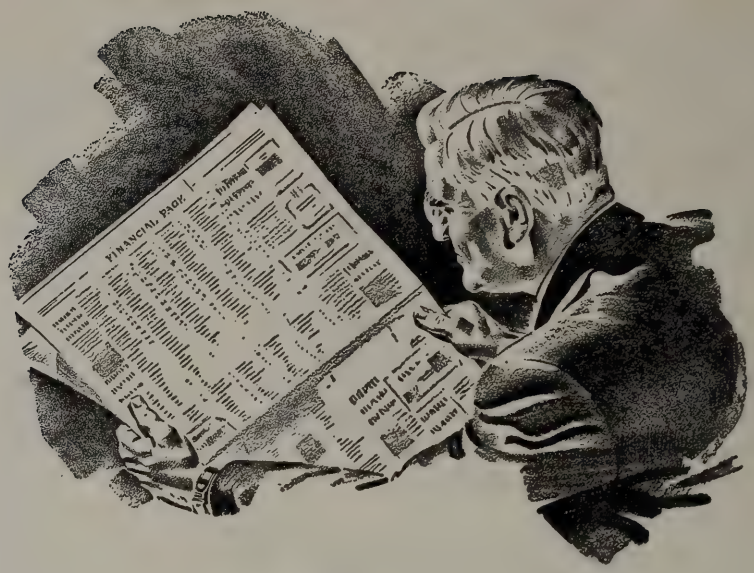

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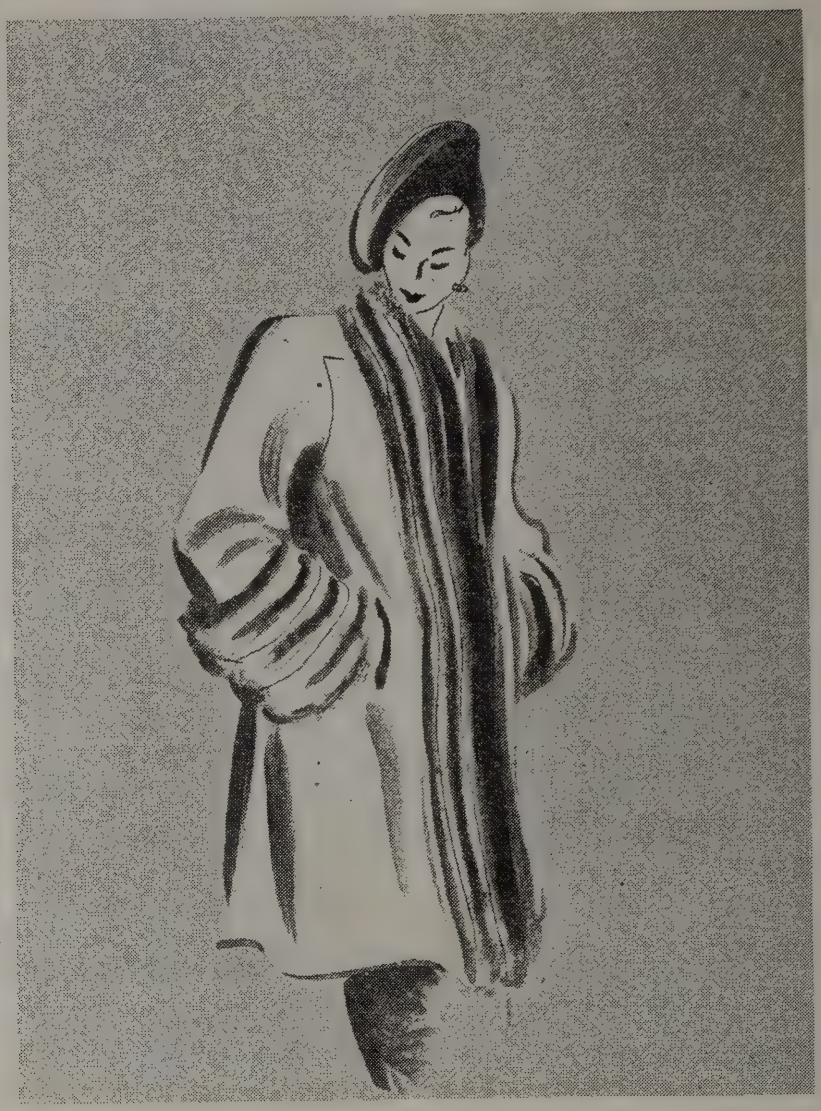

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

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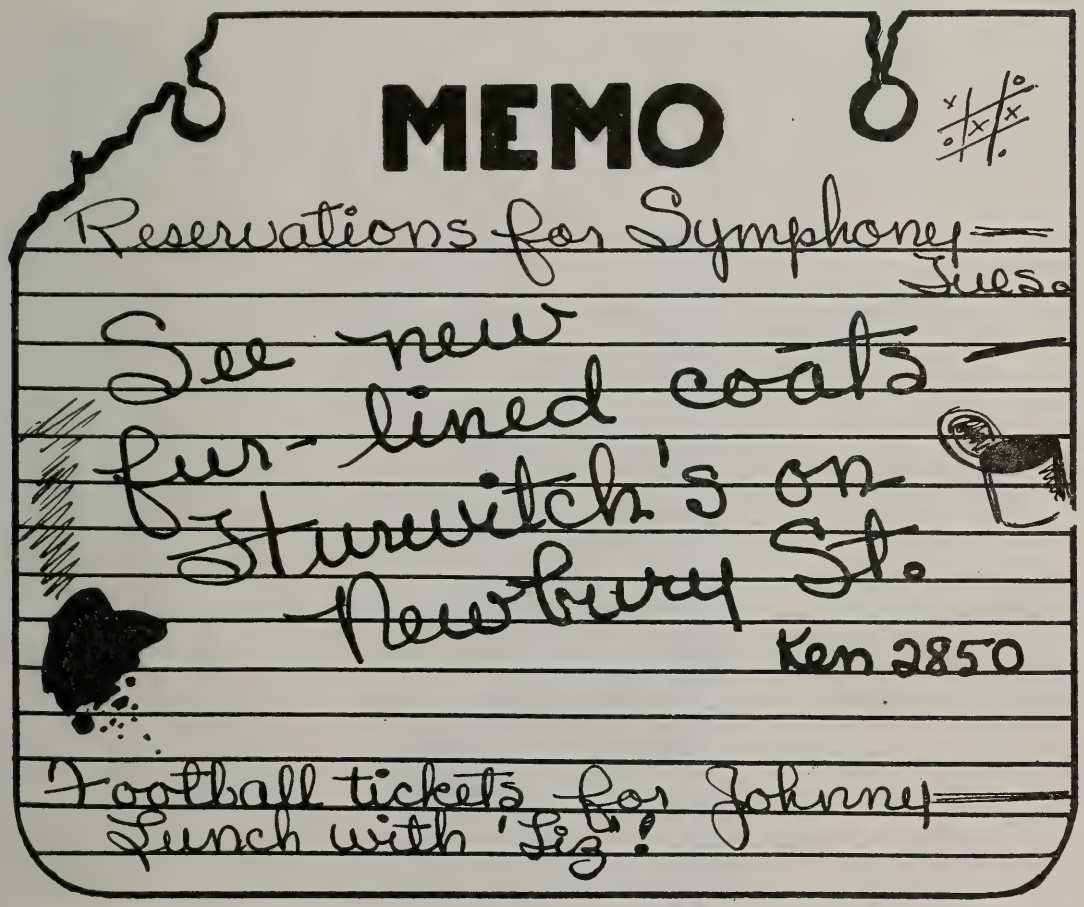
Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908. The most recent performance by this Orchestra of the two nocturnes at this series was October 29, 1943.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pelléas,"* which had been occupying the composer since 1892 and



was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâohistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abtraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginning of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

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Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.* *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

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opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's *"Louise,"* which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French

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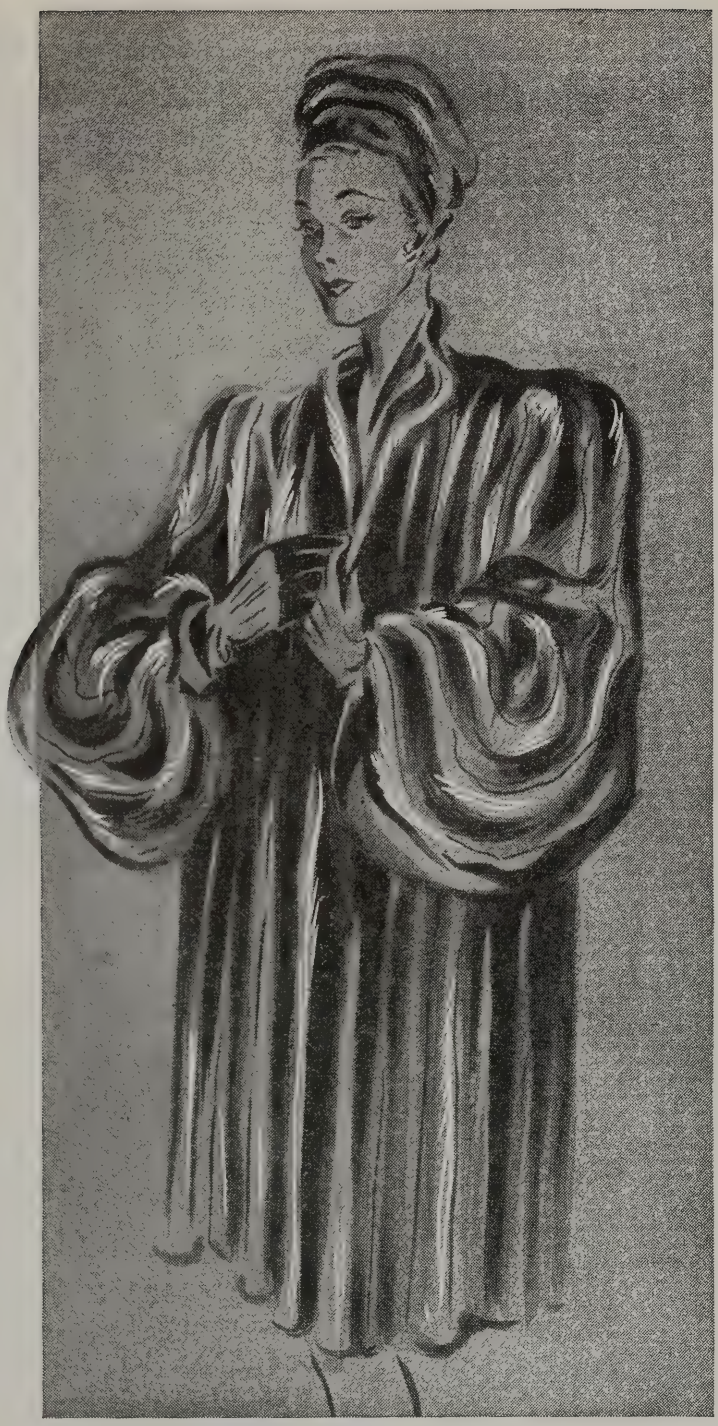
taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

High praise was in order from such sworn adherents as Alfred Bruneau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the "harmony was really orderly, logical, and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the harmonic sounds themselves. According to his theory, the seventh and



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the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds, became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount."

Mr. H. T. Parker, discussing the first two nocturnes in the *Boston Transcript,* made a notable differentiation between them. Speaking of *"Nuages,"* he wrote: "The evocation fails not; within it lingers something magical. The contours of Debussy's music become as the shapes of clouds. The motion of the music is as their motion. It dissolves, regathers, stirs anew; and again is it cloudlike. Stillness haunts sound. These skies are monotonous and melancholy. . . . Scintillant is the beginning; brilliant is the end of *'Fêtes.'* There are audible effects, as when the visioned procession sounds from the distance through the hushed orchestra. The practiced listener knows when to sit up and take notice. *'Fêtes'* is a music for performance in the concert hall; whereas 'Clouds,' though it be heard there, is music of intimate personal disclosure, of spiritual impression into music flowing and channelled. There are no prepared effects and contrasts in 'Clouds' — only vistas and horizons."

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Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

The most recent performance in this series was on October 29, 1943.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with

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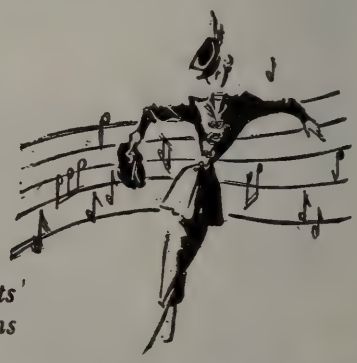

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some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Iles Sanguinaires"*; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

—

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics,

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welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary

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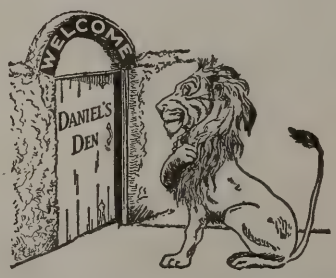

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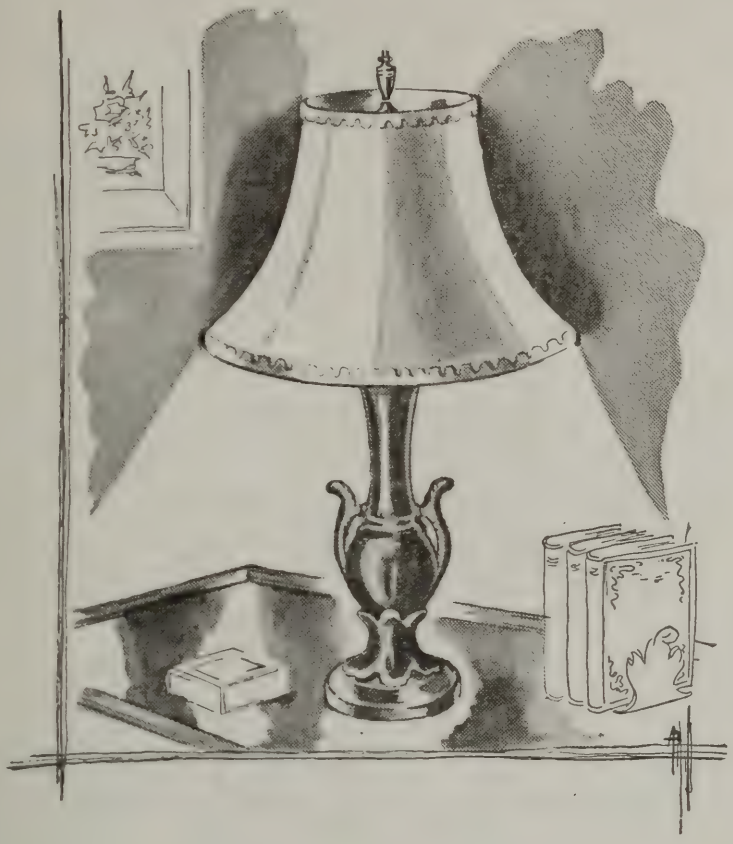

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and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

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ANIMALS IN MUSIC

Warren Storey Smith, writing his column in the "Boston Post," amused himself and his readers recently by assembling the musical menagerie. A sequel traced the nature pictures to be found in music.

A LOCAL institution, not primarily concerned with musical enterprises, is contemplating a program, "Animals in Music," and has appealed to this department for suggestions. These have been duly forwarded and in a quantity that ultimately astonished me, though I was aware that many such pieces existed; while the addition of birds, fishes, insects, rodents and reptiles would have made a list of truly staggering proportions. Naturally, the first work to come to mind was "The Animals' Carnival" of Saint-Saëns; and the second, Prokofieff's "Peter and the Wolf." Between them, they dispose of the horse, the lion, the elephant, the donkey, the wolf, the cat, the swan, the duck, the cuckoo and the bird (otherwise unspecified). The Frenchman never intended his amusing suite for publication, yet it has already outlived most of what he considered more important in his voluminous output, and "Peter" has materially increased the size of Prokofieff's audience.

Music has approached the animal kingdom in two ways, directly and through literature. In the second category would come most of the so-called program music, all the vocal music, choral and solo, opera and

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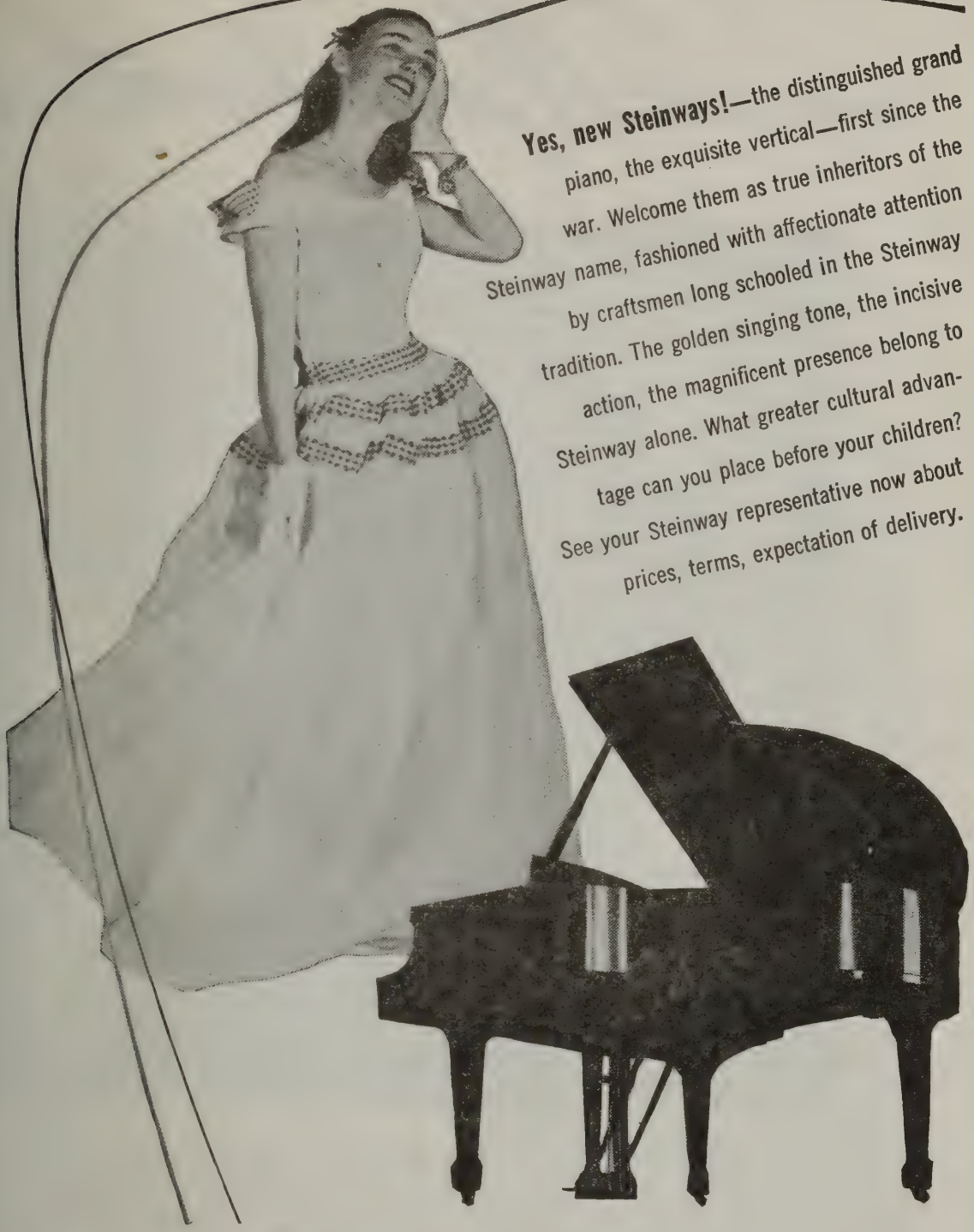

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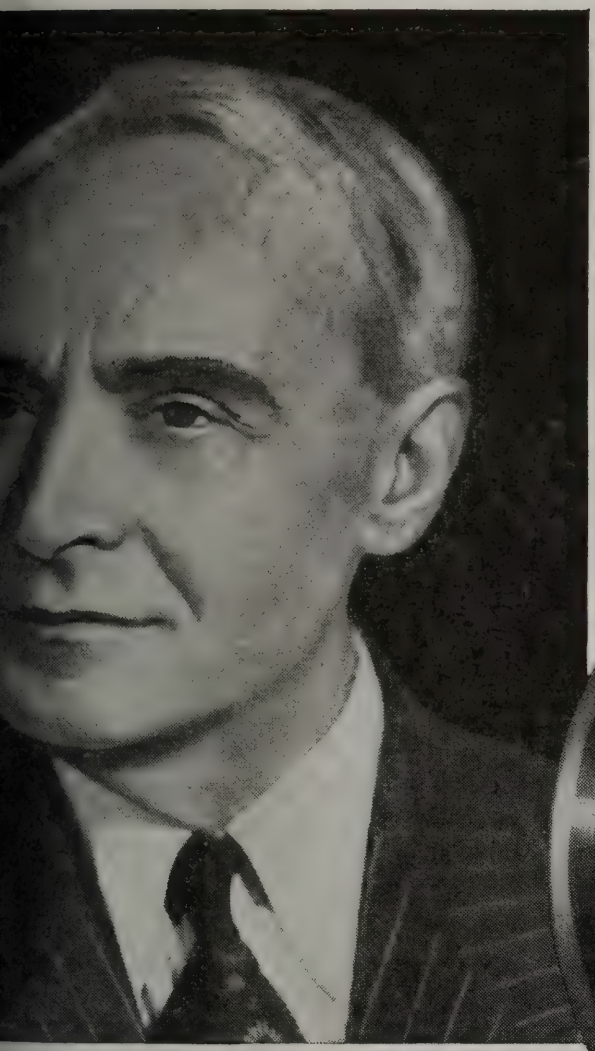

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ballet (Tchaikovsky's "Swan Lake," Stravinsky's "Firebird," and Carpenter's "Krazy Kat").

Of the great composers, Wagner seems to have been the one most devoted to animals, both actually and in theory. He even subscribed at one stage of his career to the Eastern doctrine that they should not be eaten or wantonly destroyed. Old Gurnemanz, you will recall, gave Parsifal a fifteen-minute curtain lecture for shooting that swan in Act 1. As for the other operas, the Tannhaeuser Bacchanale offers Leda and the Swan and Europa on the Bull, and in the Bayreuth performances the returning huntsmen were accompanied by some forty dogs. There is another and very conspicuous swan in "Lohengrin" and a veritable menagerie in "The Ring." Alberich in "Rheingold" is supposed to transform himself into a toad. Fricka makes her entrance in "Walkuere" in "a car drawn by two rams," the Valkyries ride on flying horses, Bruennhilde's Grane shows up again in "Goetterdaemmerung") and "Siegfried" supplies a bear, a dragon, and a highly articulate bird.

In opera, animals can appear in the flesh. There is a goat in Meyerbeer's "Dinorah" and we have seen elephants in "Aïda." Otherwise, they must figure in music through imitation of actual sounds and by

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analogy. In addition to the manifold bird calls, both fanciful and literal, there are the exceedingly realistic sheep of Strauss' "Don Quixote"; and barking dogs, from Cerberus in Gluck's "Orfeo" to Hunding's bloodhounds in "Walkuere," and the assorted canines in one part of Carpenter's "Adventures in a Perambulator." The score of Werner Josten's "The Jungle," once heard at Symphony Hall, calls for a "lion's roar." Next to bird calls, the easiest sound to copy is the hum of insects, and more than one composer has tried it.

Music has made use of the rhythm of hoof beats, not only of the horse, but of the donkey, mule, burro and camel. Translating that which is seen into that which is heard, Haydn, in "The Creation," has given us the spring of the tiger, the wriggle of the snake, and the swimming of Leviathan; Schubert, the leap of the trout; and Handel ("Israel in Egypt"), the jumping of the frog, also used by Chadwick in a piano piece. In the orchestra, Roussel has suggested the delicate tracery of the spider's web. Bartók wrote a "Bear Dance." Puss on the keyboard gave Scarlatti the subject of his "Cat's Fugue," and a dog chasing his tail is said to have inspired Chopin's "Minute" Waltz.

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fellow creatures in song and story, so has it figured more largely, directly or indirectly, in music. Almost invariably it is horse and rider, but in Saint-Saëns' "Carnival" we find the wild horses of Tartary, and in his "Phaeton" the steeds that draw the chariot of the Sun. Most beautiful of insects, the butterfly has been celebrated in its own right and has given its name to two works that have nothing to do with it — the "Papillons" of Schumann, and the well-known opera of Puccini. The latter, by the way, is heard in Germany as *"Die Kleine Frau Schmetterling,"* and, for no apparent reason, B. F. Pinkerton becomes F. B. Linkerton.

Music owes much to the birds, but the debt has been amply repaid. Despite the ubiquity of the nightingale, the palm would seem to go to the voiceless swan, which has figured in madrigals by Arkadelt and Gibbons, a tone poem of Sibelius, a song of Grieg, a piano piece by Palmgren, and in the works of Saint-Saëns, Tchaikovsky and Wagner, afore-mentioned. The last fourteen songs of Schubert are known collectively as the *"Schwanengesang."* There isn't a swan in the lot, but there is a pigeon, *"Die Taubenpost."*

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NATURE IN MUSIC

LAST Sunday's article on music and the animal kingdom seems to call for a companion piece on music and inanimate nature. In this case, however, the contribution of poetry can be largely ignored, not because it is negligible but because it is so extensive. The solo song did not come completely into its own until Schubert bestowed upon it the wealth of his genius. But we do not need to wait for him. From "Sumer is icumen in" onward through the centuries there have been settings of poems that celebrated in one way or another the vast pageant of the natural world. The madrigals, for example, were largely pastoral. If we confine ourselves to secular music, only love in its various aspects has been as fruitful a source of inspiration.

We find the Psalmist lifting his eyes to the hills, yet mankind in general was a long time in becoming thoroughly nature-conscious. To the medieval mind the mountains were not a source of strength or a thing of beauty but merely obstacles to be surmounted. It has been said of Mozart that, brought up in the midst of some of the most beautiful scenery in Europe, he seems to have been completely unaware of its existence as such. In this respect, Hadyn was the more modern of the

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two and the true precursor of Beethoven, the first musician to be really obsessed by nature. The important choral works of the elder master, both of them products of his later years, were "The Creation" and "The Seasons," and nature is as much the keynote of one as of the other.

Whether vocal or instrumental, inanimate nature has prompted more music, as it has more poetry and more prose, than animate nature. Nevertheless, in one respect, music is farther removed from it: there can be little imitation in the strictest sense. Mention the whistling of the wind and the noise of thunder and you are about done. The imaginative may hear at the beginning of the third division of Debussy's "The Sea" something very close to the sound of surf breaking on the shore. But the impression is materially strengthened by the fact that the notes, on paper, curve the way the waves do.

There have been many instrumental storms. That in Beethoven's "Pastoral" Symphony was not the first, though it was the first convincing one. Wagner went him one better in the Prelude to "Die Walkuere," giving us both the wind and the relentless drive of the rain,

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and Strauss reached the peak of windy realism in that remarkable page in "Don Quixote," wherein Knights and Squire, sitting blindfolded on wooden horses, believe they are riding through the air, and in the cataclysmic storm in "The Alpine" Symphony. The two passages would still make most of their effect were these adventitious aids removed, but the fact remains that in the one instance he added to the orchestra a wind machine and in the other a thunder machine.

Speaking of thunder again, Strauss's two great predecessors in the matter of orchestral description, Berlioz and Wagner, simulated it admirably, the former in the "Fantastic" Symphony, the latter in the final scene of *"Das Rheingold."* In "The Scene in the Fields," Berlioz employs four kettledrums, tuned to a dissonant chord, and the players produce with uncanny accuracy the rumble of distant thunder. Wagner prefers its startling crash as Donner produces the storm that makes possible the rainbow bridge to Valhalla.

We noticed last week Wagner's preoccupation with animal life in and out of "The Ring." That great cycle of music dramas is, of course, supreme opportunity in opera. The Rhine, so graphically suggested in

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the wonderful *"Rheingold"* Prelude, runs like an azure thread through the whole tetralogy. The only operatic hero brought up in the woods, Siegfried, seeks their shelter when he has slain the dragon, and the "Forest Murmurs" has become a favorite concert piece. Liszt, who preceded his son-in-law in so many matters, had already done a "Rustling of the Forest" for the piano.

This rustling of leaves stands midway between imitation and mere suggestion. Into the latter class fall the several attempts at describing the sunrise (Strauss' in "Zarathustra" is the most imposing), the rise and fall of waves, the babbling of brooks, the lonely expanse of steppe or prairie, the peace of the countryside, the quiet of the woods, the four seasons (spring and autumn are the favorites), even the twelve months of the year (Tchaikovsky), warmth and cold, rain and snow, the march of clouds (Debussy), dawn and twilight, starlight and moonlight, the friendliness of trees, the timid beauty of flowers. It remained for MacDowell to portray and celebrate a sea shell, an iceberg, and the grandeur of an ancient pine. Only Debussy ("Iberia"), has tried to capture the sweet smells of the night.

Few composers of any period can have contrived to have escaped making some reference to nature. Even Chopin, who disliked descriptive music, wrote a Barcarole, and you can't have a boat without water. His fellow-romanticists were thoroughly nature-conscious. Mendelssohn was at his best when the sea inspired him. And the next generation of composers maintained the tradition. Mahler was intoxicated with

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the natural world. His "Song of the Earth" is music's most poignant expression of man's relation to it and of the tragic impermanence of this association. His countryman, Smetana, was a musical landscape painter of a high order. D'Indy turned often to the mountains, which he deeply loved.

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By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fourth Concerto of Beethoven, performed at a subscription concert at the house of Prince von Lobkowitz in Vienna, in March, 1807, was first heard at a public concert at the Theater-an-der-Wien, Vienna, December 22, 1808, the composer as soloist.

The first performance in Boston, according to available records, was at a concert of the Germania Society, February 4, 1854, when Robert Heller was soloist. The Concerto has been played at the Boston Symphony concerts on the following dates: December 16, 1881 (soloist, George W. Sumner); January 26, 1883 (Carl Baermann); November 28, 1884 (Mary E. Garlichs); November 13, 1885 (Anna Clark-Steiniger); December 17, 1886 (Rafael Joseffy); November 13, 1891 (Ferruccio Busoni); December 22, 1893 (Carl Baermann); March 16, 1900 (Ernst von Dohnanyi); December 21, 1906 (Otto Neitzel); December 13, 1912 (Leopold Godowsky); November 27, 1914 (Harold Bauer); April 27, 1917 (Winifred Christie); April 1, 1921 (Arthur Rubinstein); March 30, 1923 (Artur Schnabel); February 22, 1924 (Edouard Risler); April 4, 1930 (Artur Schnabel); February 15, 1935 (Myra Hess); December 22, 1939 (Rudolf Serkin); January 26, 1942, Monday-Tuesday Series (Claudio Arrau); November 13, 1942 (Jan Smeterlin).

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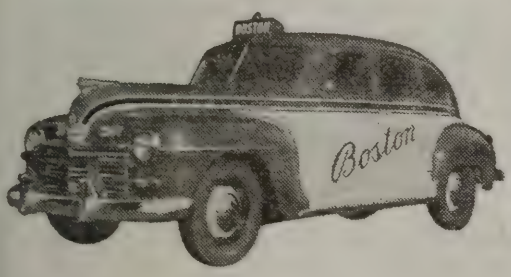

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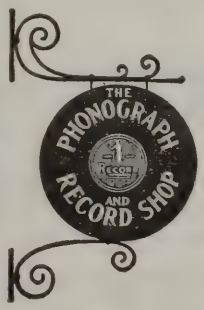

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The orchestral portion of the Concerto is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. It is dedicated to "His Imperial Highness, the Archduke Rudolph of Austria."

BEETHOVEN offered his Fourth Concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established.* It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz, in March of 1807. Other works heard at these two gatherings, and likewise announced as "new," were the Fourth Symphony and the "Coriolanus" Overture. The first public performance of the Concerto was at that famous "Academy" on December 22, 1808 – the semi-fiasco at which the Fifth and Sixth Symphonies and the Choral Fantasia were all heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of "Widows and Orphans," the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce.

* With all the circumstantial records of Beethoven's life that exist, there remain many mysteries over which the authorities are sadly at variance. Nottebohm, studying the sketch-books, decides that the Concerto in G major must have been composed in 1805. Schindler dates it 1804, "according to information given by F. Ries." Breitkopf and Härtel's thematic catalogue places it at 1805, and Thayer entertains the "confident opinion" that "this work remained still unfinished until the approach of the concert season, towards the end of the year 1806. Beethoven offered it to Hoffmeister and Kühnel in March, and to Breitkopf and Härtel in July of that year." Sketches for the Fifth Symphony appear together with those for the concerto.

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Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major – a Cinderella of concertos! – Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor ('No. 3') and the more imposing E-flat ('No. 5') it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3, 1836:

" 'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing – afraid of making the least noise!' "

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial *allegro* on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place

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to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The *andante con moto,* which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, *forte* and *staccato*: it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until it capitulates altogether, subsiding into a breathless *pianissimo.* The last whispering suspended chord of the piano is swept away as the *vivace* theme of the rondo (further brightened by the restoration of the major mode) is delivered *pianissimo* by the strings, with its sprightly answering theme in the piano. The finale follows a more usual course to a swift and brilliant conclusion.

The following interesting speculation about the slow movement is taken from Donald Francis Tovey's "Essays in Musical Analysis" (Volume III):

"If I am not mistaken, it was Liszt who compared the slow movement of this concerto to Orpheus taming the wild beasts with his music. This is so apt that it is almost free from the general objection that such comparisons tend at first to substitute their own vividness for that of the music and then to lose their vividness in the necessity for tiresome qualifications of detail. But here the comparison is remarkably spiritual and free from concrete externals. Note, in the first place, that, as in Liszt's own symphonic poem *Orpheus,* it refers

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to the taming of wild Nature, not to the placating of the Furies, though Liszt tells us that he was inspired by the experience of conducting Gluck's *Orfeo*. But the spiritual, or, if you prefer popular scientific jargon, psychological depth of the analogy is best shown in the one point of resemblance between this unique movement of Beethoven's and a very different one, Orpheus's first sustained address to the Furies in Gluck's opera. The pleadings of Orpheus are met phrase by phrase with a thunderous *No* from the Furies in unison, until the last *No* is a chord which shows that they will at length yield. In this andante the orchestra does not imitate wild beasts or nature, and the pianoforte does not imitate a lyre or a singer. But the orchestra (consisting of the strings alone) is entirely in octaves, without a vestige of harmony, so long as it remains stubborn and rough in its share of the dialogue with the quiet veiled tones of the solo. After its first soft pizzicato note it melts into harmony. In the supreme moment of darkness at the end, the orchestra and solo join in the same material, whereas they had hitherto been totally contrasted."

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BORN in Hampstead, London, Myra Hess began studying piano as a young child. Among her teachers she remembers Tobias Matthay with special esteem. She made her American début in 1922, first appearing with this orchestra at Sanders Theatre, Cambridge, on February 9 of the same year. The last of her several appearances at the Friday and Saturday concerts was February 17, 1939, when she was heard in Beethoven's Third Concerto in C minor.

Myra Hess returned to her country in that year. When on account of war conditions all public gatherings were forbidden in London, she obtained special permission to give "luncheon hour" concerts in the National Gallery, from which all the pictures had been removed. These concerts were held five days a week from October 10, 1939, to April 10, 1946, and were never suspended during the air raids. Among other reasons, the concerts were a boon in that they implanted a general taste for chamber music. The admission price was one shilling, and the receipts were given to the Musicians Benevolent Fund. Many artists appeared in these concerts and their instigator played in them 146 times. Imperial recognition came to her in the title "Dame Commander of the British Empire," conferred upon her in 1941. The National Gallery concerts were discontinued last April in order that the building, badly bombed, could be restored.

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Dame Myra Hess performed in Mozart's Concerto in D minor (K. 466). She appeared in the Boston series March 30, 1925, then playing Beethoven's Fourth Concerto. She performed this Concerto also at a Beethoven Festival by this orchestra in Washington, D. C., December 2, 1930, and later performed it in Boston February 15, 1935, and February 20–21, 1939 (Monday and Tuesday series). She has likewise performed the following concertos with this orchestra: Schumann's, December 16, 1927, February 20, 1939; Brahms' No. 1, March 15, 1932; Brahms' No. 2, March 9, 1937; Beethoven's No. 3, February 17, 1939.

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OVERTURE TO GOETHE'S "EGMONT," *Op.* 84

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

The Overture was last performed in this series November 3, 1944. The Overture and incidental music was last performed April 13–14, 1934.

The orchestration of the Overture requires two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

IT is said that Beethoven hoped to get a commission for music to Schiller's "William Tell," and would have preferred it. Certainly there are no signs of half-heartedness in the "Egmont" music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters

he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

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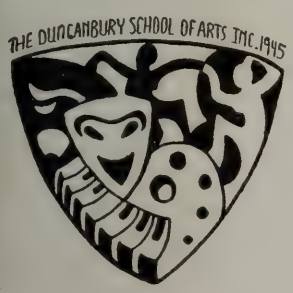

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Around the relations of Beethoven and Goethe and their eventual encounters hovers the spirit of Bettina Brentano.* It was Bettina's way to incite genius by putting herself boldly upon its plane, serving it with her mind and heart and charms with the zeal of a fanatic. She began her career at twenty-five as a collector of great men, and began it by conquering the foremost composer of the opening century and its foremost poet. In the spring of 1810 she pushed her way into the presence of each. Goethe came reluctantly, Beethoven readily, under her spell.

Her most deeply laid scheme at this time was to interest Goethe in the composer and effect a meeting between them. She talked interminably to Goethe of Beethoven and later wrote to him quoting these words as Beethoven's:

"Goethe's poems have great power over me, not only because of their contents but because of their rhythm. I am attuned and stimulated to composition by his language which builds itself to lofty heights as if by the work of spirits and already bears within itself the mystery of the harmonies."

These sentiments may have been Beethoven's — the high-flown language was certainly Bettina's. Goethe had only smiled indulgently upon her eagerness and paid little heed. Beethoven had written a polite note, mentioning Bettina, and Goethe had answered in equal courtesy. Beethoven wished to send the score of "Egmont," but its publication was delayed. The poet did not receive it until January, 1812. Meanwhile Bettina and Goethe had broken relations. She had never ceased to plead Beethoven's cause even when he had wearied of listening.

The meeting between Beethoven and Goethe at last came about in the summer of 1812. Goethe went unexpectedly to Teplitz in July, and, learning on arrival that Beethoven was there taking the cure, lost no time in calling upon him. His quick insight caught at once the remarkable qualities of the man. Returning to his rooms

* Bettina Brentano, later von Arnim (April 4, 1785–January 20, 1859), attained fame by publishing her correspondence with Goethe and with Beethoven (she is suspected of having improved the texts). The Beethoven biographers have looked up to her because she showed a rare understanding of his music and undoubtedly stimulated his imagination. But she held the attention of Goethe for no more than a brief moment, and the biographers of the poet have accordingly given her scant and contemptuous treatment in their writing. Emil Ludwig has called her "lascivious," and worse: "the crowning bloom in the hothouse of pseudo-romanticism." But Romain Rolland has treated her tenderly and with respect. In answer to those who have accused her of doctoring or inventing letters, he has written — "at least she did not depart from the spirit of the truth."

(it was Sunday, July 19th) he wrote to his wife forthwith, and summed up Beethoven in a single, illuminating sentence:

"Never before have I seen an artist with more power and concentration, more energy, more inwardness."

It should have been momentous, this encounter between the two boldest spirits of their age, so alike in their individual courage and adventurousness, their breadth of vision held to a firmness of substance through a deep classical reverence.

The two seem to have been drawn to each other at first, for on the next day they walked together to Bilin; on the next, Goethe called again in the evening, and Beethoven played to him. On Wednesday he called once more. But their friendship did not improve. A searching interchange of views was difficult on account of Bee-

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thoven's deafness. Beethoven derived more from the acquaintance than Goethe, whose admiration for the composer remained theoretical, tepid and uneasy. Beethoven's veneration for Goethe was beyond bounds, indestructible. But proximity brought up annoying temperamental differences and frictions. Goethe's elegance and circumspection, his suave speech, made Beethoven feel uncouth and ill at ease. Beethoven's bluntness made Goethe withdraw into stiff formality. When Beethoven played for him, Goethe made a show of sentiment which rang false. Beethoven reproached him bitterly: "You yourself must know how gratifying it is to win the applause of those who understand! If you do not recognize me, if you do not consider me as your equal, who will? To what beggarly mob must I play to find understanding?" (This is Bettina's report.) Scenes like these continually increased the constraint between them. When Beethoven later improvised, bending the force of his will to the penetration of the great heart which must lie beneath the elegant waistcoat, Goethe only told him with a formal bow that he had "played charmingly."

Beethoven was bitterly disappointed. The poet whom he had idolized since his boyhood was there, but he could not reach him. He could hardly discern in him a fellow artist. He appeared rather as a Court Official a little too aware of the dignity of a *Geheimrath.* Teplitz was swarming with titles and uniforms, and Goethe, quite at home among them, showed far more respect for rank than Beethoven considered necessary in an artist who from the pinnacle of his achievement had the right to look down upon them all. His bosom was filled with wild rebellion; he made provocative remarks to his companion; and Goethe, not knowing how to meet this strange behavior, stood in embarrassed silence. Beethoven dominated him by assertiveness while Goethe held the superiority of one who meets crude offense with forbearance and restraint.

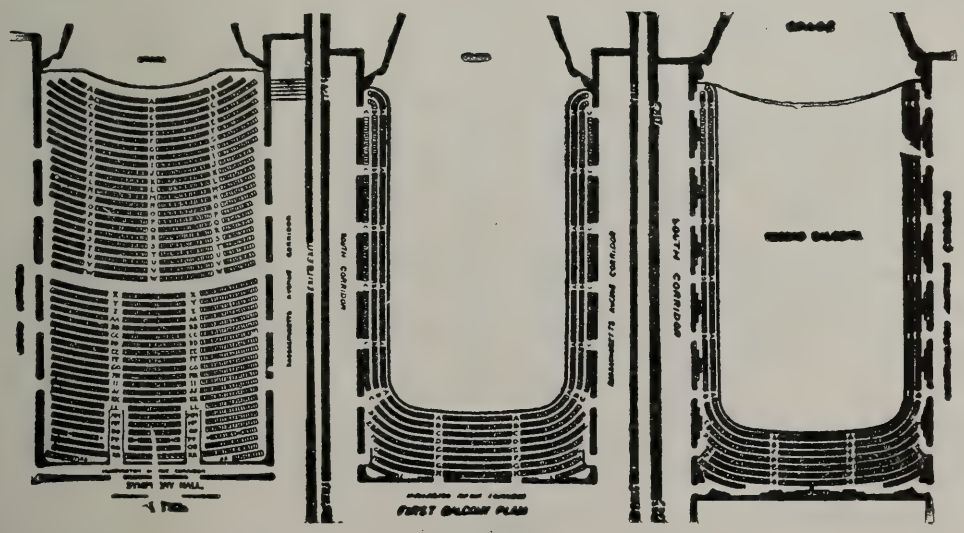
The two one day encountered in a country lane a select company of promenaders, of which the Empress was one. Beethoven said: "Let us walk on, arm in arm. They will have to get out of our way, not we out of theirs!" But Goethe stood aside, hat in hand, bowing, while Beethoven, his hat upon his head, strode down the middle of the lane, compelling the lords and ladies to make way. All greeted the two men in friendly fashion (amused probably at both of them).

Bettina was the first spreader of this often told tale, through the publication of a letter of her own, and another which was supposedly written to her by Beethoven, but which is in language strangely similar. She was in Teplitz, having arrived on July 23rd, but she was not present. Not being on speaking terms with Goethe, she was barred from witnessing the meeting she had striven so long to bring about.

Beethoven exulted in his triumph and boasted about it more freely and loudly than he need have done. The story became current that Goethe had remarked to Beethoven that he was growing tired of the many bows one must acknowledge in Teplitz. "Don't be annoyed, Excellency," answered Beethoven. "Perhaps they are bowing to me!" He wrote to Breitkopf and Härtel: "Goethe is much too fond of the Court atmosphere, far fonder than is compatible with the dignity of a poet."

Beethoven and Goethe did not quarrel. They were to correspond occasionally. But when Beethoven left Teplitz on July 27th to go to Karlsruhe, he had so far as is known seen Goethe for the last time. He preserved more successfully at a distance his admiration for the poet. Goethe, moderate, gentlemanly as usual, wrote to Zelter a month later:

"I have made Beethoven's acquaintance. His talent amazes me but, unfortunately, he has no self-control whatever. He is, no doubt, quite right in finding the world detestable, but behaving as he does he really does not make it any more pleasant for himself or for others. We must forgive him a great deal, for his hearing is getting very bad; this interferes perhaps less with his musical than with his social side. He is naturally laconic, and he is becoming still more so as a result of his deafness."



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RICHARD BURGIN *Conducting*

HAYDN.....Symphony in C minor, No. 95

I. Allegro
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IV. Finale: vivace

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I. Allegro
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MOZART.....Adagio ma non troppo from the Quintet in G minor for Strings (K. 516)

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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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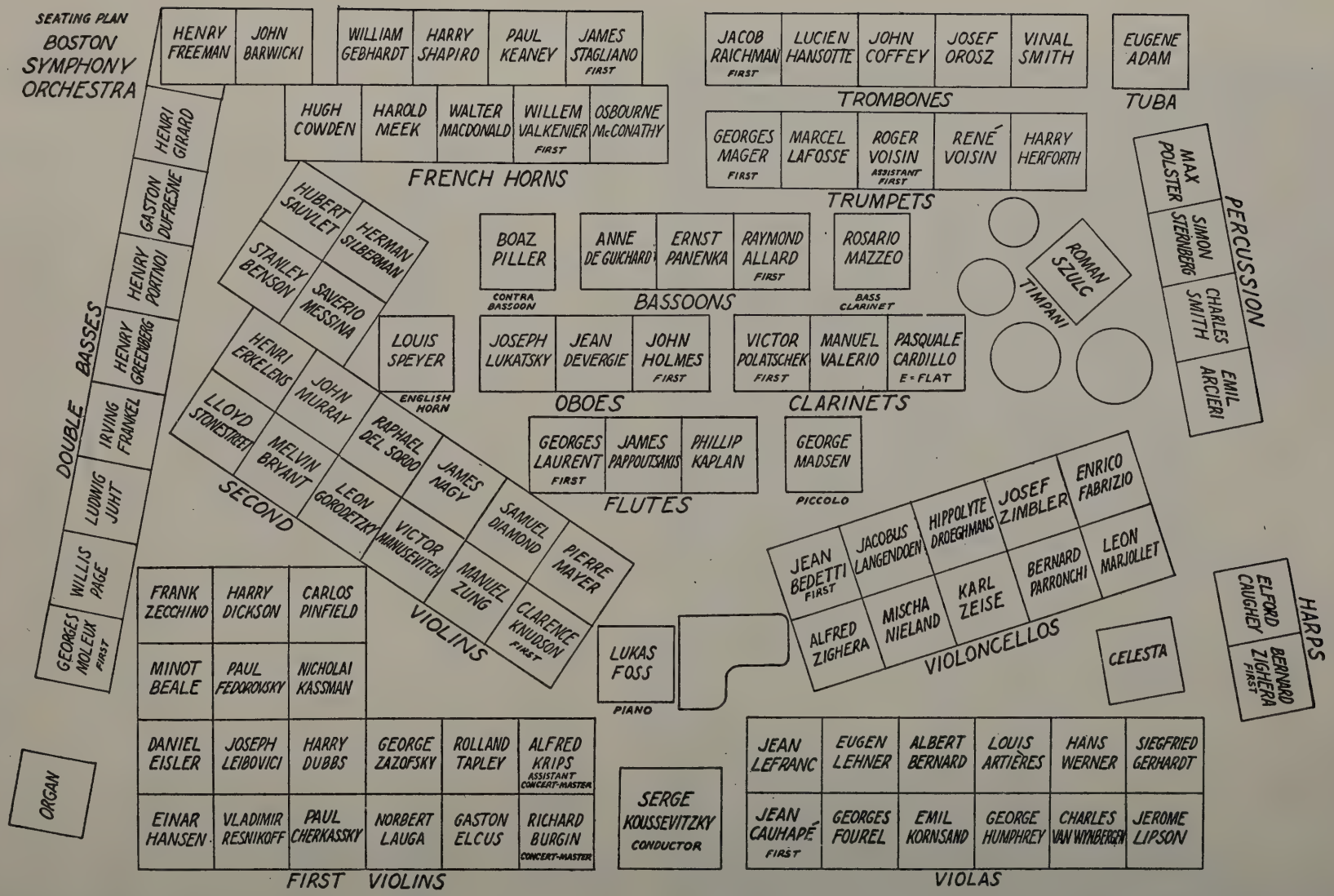

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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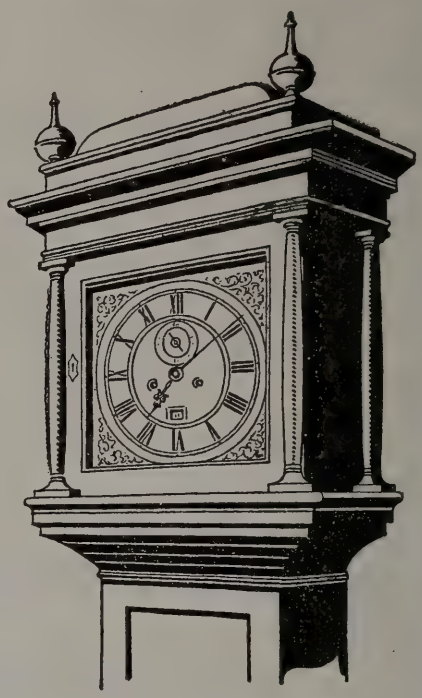

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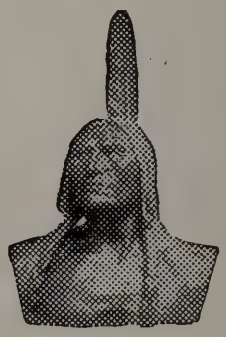

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Three Berkshire Artists

OUR NEW YORK CONCERTS

Last week the Boston Symphony Orchestra opened its New York season with the usual three concerts in Manhattan and Brooklyn. An extra concert was given on Thursday evening, November 14, in the Assembly Hall of Hunter College to accommodate the waiting list of 2,000 who wish to become subscribers to the regular Carnegie Hall series. Dr. Koussevitzky and the Orchestra performed before a large audience Weber's Overture to "Oberon," Ravel's "Pavane pour une Infante Défunte," Strauss's "Till Eulenspiegel's Merry Pranks," and the First Symphony by Brahms.

The opening concert in Carnegie Hall on Wednesday was described in these terms by Olin Downes in the *New York Times:*

"The Boston Symphony Orchestra, under Dr. Koussevitzky's leadership, opened its New York season of 1946–47 last night in Carnegie Hall, with the customary concomitants of these occasions. The auditorium was packed with the most musically distinguished audience that this city affords. The performances were received with intense satisfaction, manifested, however, with restraint. After the first movement of the Mendelssohn 'Italian' symphony, performed in well-nigh matchless fashion, a brave person cried 'bravo,' while others began to applaud. They were promptly corrected for this by the action of the leader, who plunged into the second movement, which silenced them if it also in some measure dampened the reception of the symphony. But this hieratic if not snobbish procedure is now customary at our orchestral concerts, where the audiences are nothing if not well bred. The applause waited till the symphony's end.

"Dr. Koussevitzky had arranged a program of three of the orchestra's most popular and renowned performances — those of the Mendelssohn symphony aforesaid, of Debussy's 'La Mer,' and of Tchaikovsky's Fourth. Some may have asked why this orchestra, whose concerts are oversubscribed before its New York season begins and which therefore has no particular need to bait

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program traps for an unwary public, should have spent its magnificent resources entirely upon familiar works of its repertory. In former seasons we could confidently look to the Boston Symphony programs for new works and modern repertory.

"The answer last night, acceptable in varying degrees to different people who listened, was in the sheer glory of the playing — playing which had a finish, a luster, a color and exuberance of completeness that in themselves represented an art. To have played anything as these works were played would have represented a triumph, and an irresistible joy to the listener.

"The music was reborn in the performances. With the Tchaikovsky symphony, equally far from Mendelssohn's formalism and Debussy's impressionistic style, Dr. Koussevitzky played one of his most popular pieces and reaped the expected success."

• • •

THREE BERKSHIRE ARTISTS

The effort has long been made to associate the Boston Symphony Orchestra and its concerts with the development of the graphic arts in its community. This orchestra has been more than fortunate in having the helpful cooperation of the Boston Museum of Fine Arts toward this end. But the Orchestra is also identified with its summer community, the Berkshire Hills of Western Massachusetts. The Berkshire Museum of Pittsfield held last summer a pictorial exhibit showing the past and present of the Boston Symphony Orchestra. This museum has now assembled and loaned for showing at Symphony Hall an exhibition, which is now on view, of the works of three Berkshire artists: John Carroll, Robert T. Francis, and Thomas R. Curtin. Stuart C. Henry, the director of the Berkshire Museum, has supplied the following description of them:

JOHN CARROLL is undoubtedly one of the most distinguished artists working in America today. His paintings constitute a purely personalized conception of nature. His technique is learned, and, while wholly individual in nuance and brush stroke, indicates that he has spent much time in the company of the old masters.

Mr. Carroll uses a restricted palette, but plays it to the limit. With earth reds, yellows, and umbers he creates a

richness of tone which is the despair of many who use our modern brilliant pigments — the products of the chemical laboratory.

His pictures are a logical development from the Baroque. Sharp, flashing lights and spots of rich red are contrasted with dark overall tonalities. Figures twist and turn in ever graceful poses. Calligraphic contours are swept in unerringly at a single stroke of the brush to give the figures substance and life.

A unique pictorial outlook on life, complete freedom of expression, together with a profound knowledge of color and design, rightly place John Carroll among the modern masters.

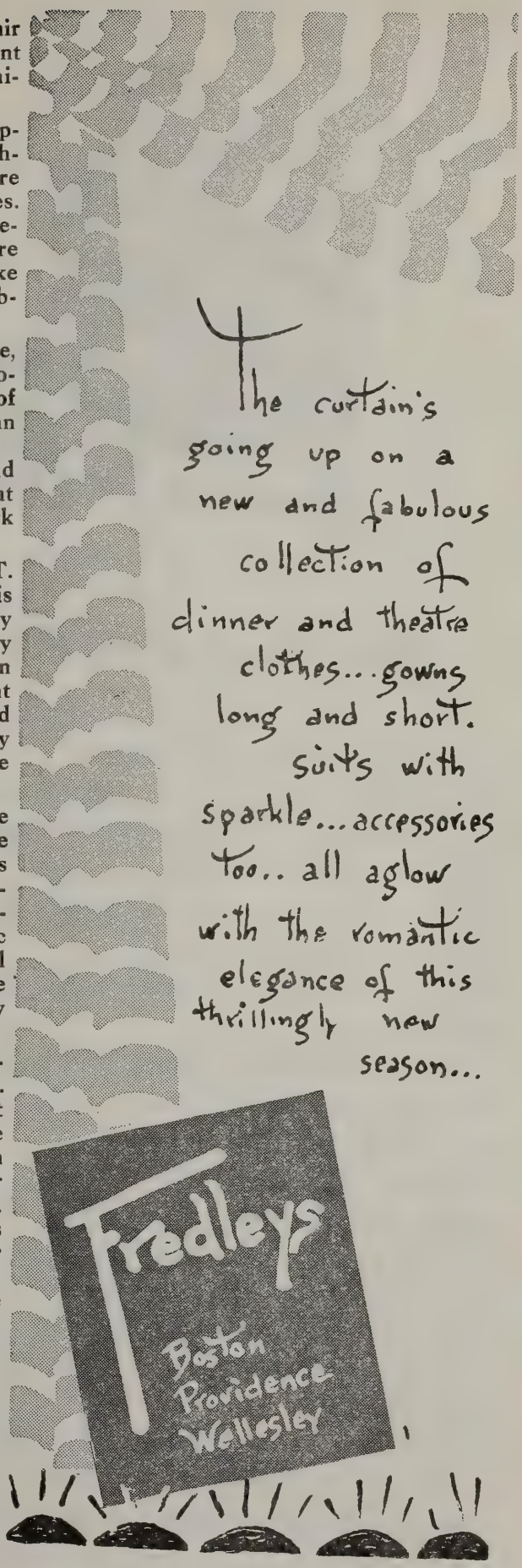
He spends much time at his Old Chatham, N. Y. estate, and teaches at the Art Students' League in New York City.

It is idle to say that ROBERT T. FRANCIS began to paint late in his career, for his pictures are completely realized and are of professional quality throughout. As is always the case in his work, color is the predominant feature, and the unusual ranges and chords which he achieves are completely original with him, and truly expressive of the moods of the various pictures.

Mr. Francis works entirely from the imagination. His technique is not one that is taught in the art schools, but is rather his personal creation. It is exactly adapted, however, to the expression of those spiritual and poetic qualities with which his work is so well imbued. He makes his summer home in the Berkshires, and winters in New York City.

THOMAS R. CURTIN is Art Supervisor in the Pittsfield public schools. He has painted for many years, first studying under George H. Denison, the former Supervisor, and working then in the National Academy of Design under the well known painters Charles W. Hawthorne, Ivan G. Olinsky and Charles C. Curran. He has also painted under the personal direction of Aldro T. Hibbard, John F. Carlson and Emile Gruppe.

Mr. Curtin rarely makes preliminary studies, but draws directly with the brush, and finishes, as far as possible, his works at one sitting. He prefers to paint directly from nature. He confines his subject matter largely to mountains and sea shore. He uses a broken color technique developed eventually from the Impressionists of the 19th century.



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RICHARD BURGIN *Conducting*

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I. Allegro
II. Andante cantabile
III. Menuetto: Trio
IV. Finale: vivace

STRAVINSKY.....Symphony in Three Movements

I. Allegro
II. Andante
III. Con moto

INTERMISSION

RAVEL.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

STRAUSS.....“Death and Transfiguration,” Tone Poem, *Op.* 24

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SYMPHONY IN C MINOR, NO. 95

By Franz Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

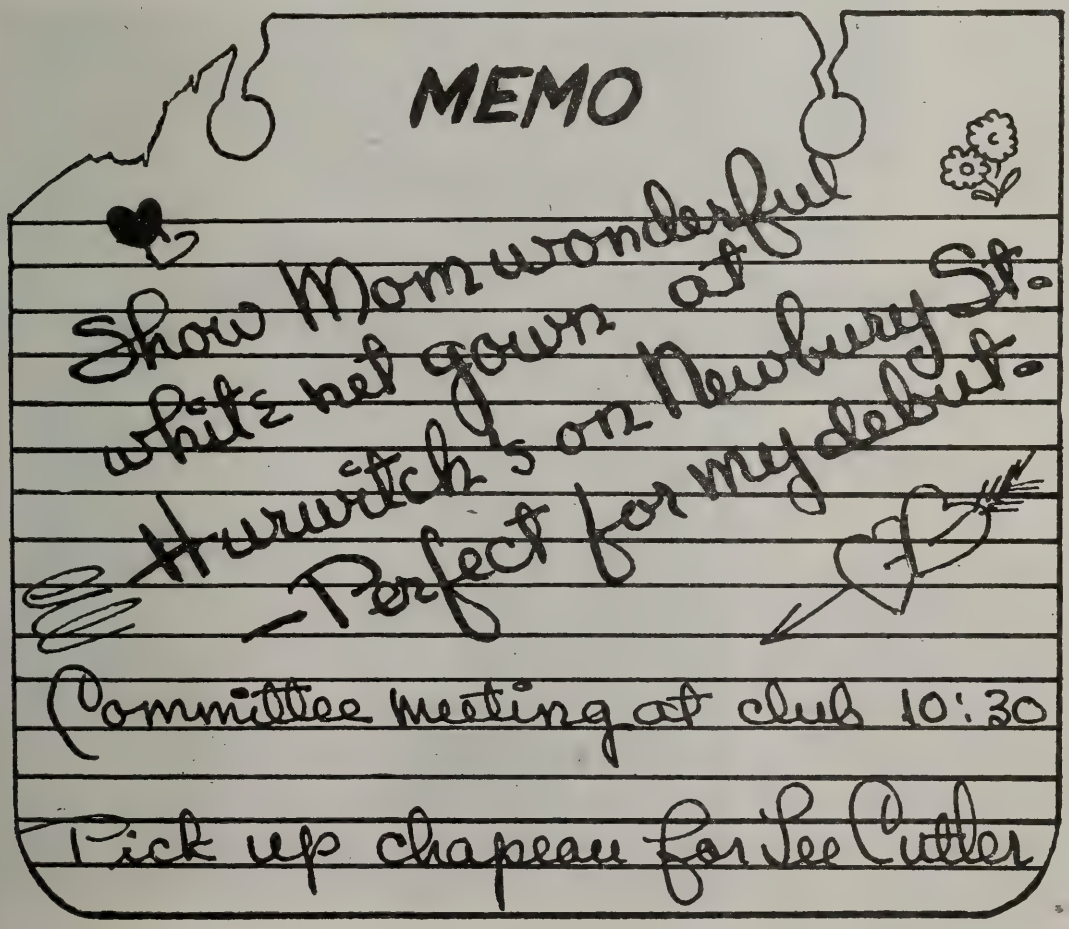
This symphony was listed as No. 5 in the catalogue of the London Philharmonic Society, and by Breitkopf and Härtel as No. 9 in their old numbering.* It is No. 95 in the new listing by Breitkopf and Härtel. The symphony was composed in 1791 and first performed probably in that year in London.

The orchestration calls for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

---

*The twelve symphonies which Haydn wrote for performance in London are here listed in the numbering of the London Philharmonic Society, together with the dates of their most recent performances at the Friday–Saturday concerts of the Boston Symphony Orchestra:

Salomon No.	*Breitkopf and Härtel No.*	*Date of last performance at these concerts*
1. C major	97	Jan. 26, 1945
2. D major	93	Nov. 16, 1900
3. G major ("Surprise")	94	Oct. 25, 1946
4. B-flat major	98	Dec. 15, 1905
5. C minor	95	March 19, 1943
6. D major	96	(Not performed)
7. D ("London")	104	Feb. 27, 1942
8. E-flat major ("Drum Roll")	103	Jan. 16, 1931
9. B-flat major	102	Nov. 7, 1941
10. E-flat major	99	Dec. 3, 1937
11. D minor ("Clock")	101	April 5, 1895
12. G major ("Military")	100	Jan. 14, 1921



This symphony was first performed at these concerts April 12, 1889. It has had subsequent performances April 7, 1893; December 24, 1896; December 18, 1903, November 24, 1916, and March 19, 1943.

As the Fifth in order among the twelve Salomon symphonies, the Symphony in C minor was among the first set of six which Haydn composed for his first visit to London in 1791. Except for the "Clock" Symphony, No. 11, in D minor, this is the only one of the twelve in a minor key. It is also the only "London" Symphony which dispenses with an introduction. The symphony opens with a theme concise and dramatic. After several pages of expository development, a second theme effectually dispels any ominous suggestion in a bright and lilting E-flat major. The tune might well have dropped from an opera of Mozart, Haydn's revered colleague, the news of whose death was destined to sadden him in London before the year had ended. The working out begins with a return of the initial subject, passing through several minor keys, but the brighter subject soon dominates the scene, and the rather brief movement closes in C major.

The slow movement is a melody in E-flat major, 6-8 time, with variations. The strings give out the simple theme and dominate until the exceedingly beautiful variation in E-flat minor has ended. In the final variation the woodwinds and horns at last assert themselves, while

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the violins weave an ornamental figure in thirty-second notes. A graceful coda, almost Beethovenesque, ends the movement, which once brought the remark from H. T. Parker that here "sentiment joins fingertips with elegance."

The minuet, in C minor, is brilliant and fully scored. Its trio, in the tonic major, presents a graceful and undulating discourse in running eighth notes from the solo 'cello over a light accompaniment of plucked strings.

The finale, *vivace,* is an engaging movement with contrapuntal interplay. Its C major takes possession for once and all — indeed, when all is said, the minor mode has played no more than an episodic part. The symphony is more concise than most of the composer's later ones. "The total effect," wrote Tovey, "is so spacious that you would never guess that it is one of Haydn's tersest works."

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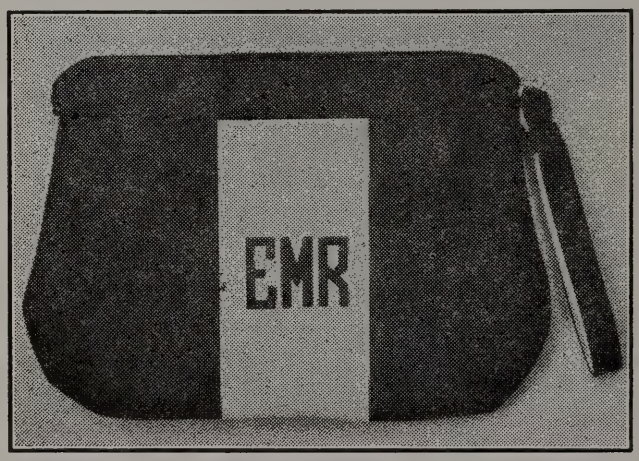
By Igor Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

This symphony had its first performance by the Philharmonic-Symphony Society of New York, to which it is dedicated, on January 24, 1946. The composer conducted, and introduced it to Boston in a program of his own music by the Boston Symphony Orchestra, February 22, 1946.

The orchestration is as follows: two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, piano, harp and strings.

While he was studying with Rimsky-Korsakov in 1905–07 Stravinsky wrote a Symphony in E-flat major and dedicated it to his teacher. Stravinsky's *"Symphonies pour Instruments à vent"* and his *"Symphonie de Psaumes,"* despite their titles, were not symphonies in any formal sense of the word. But his Symphony in C major, completed in 1940, and performed at these concerts January 17, 1941, and January 14, 1944, (the composer conducting in each case) could be called his closest approach to the traditional symphony. The new Symphony in Three Movements is less symphonic in construction. Ingolf Dahl, describing it in the programs of the New York Philharmonic-Symphony remarked:



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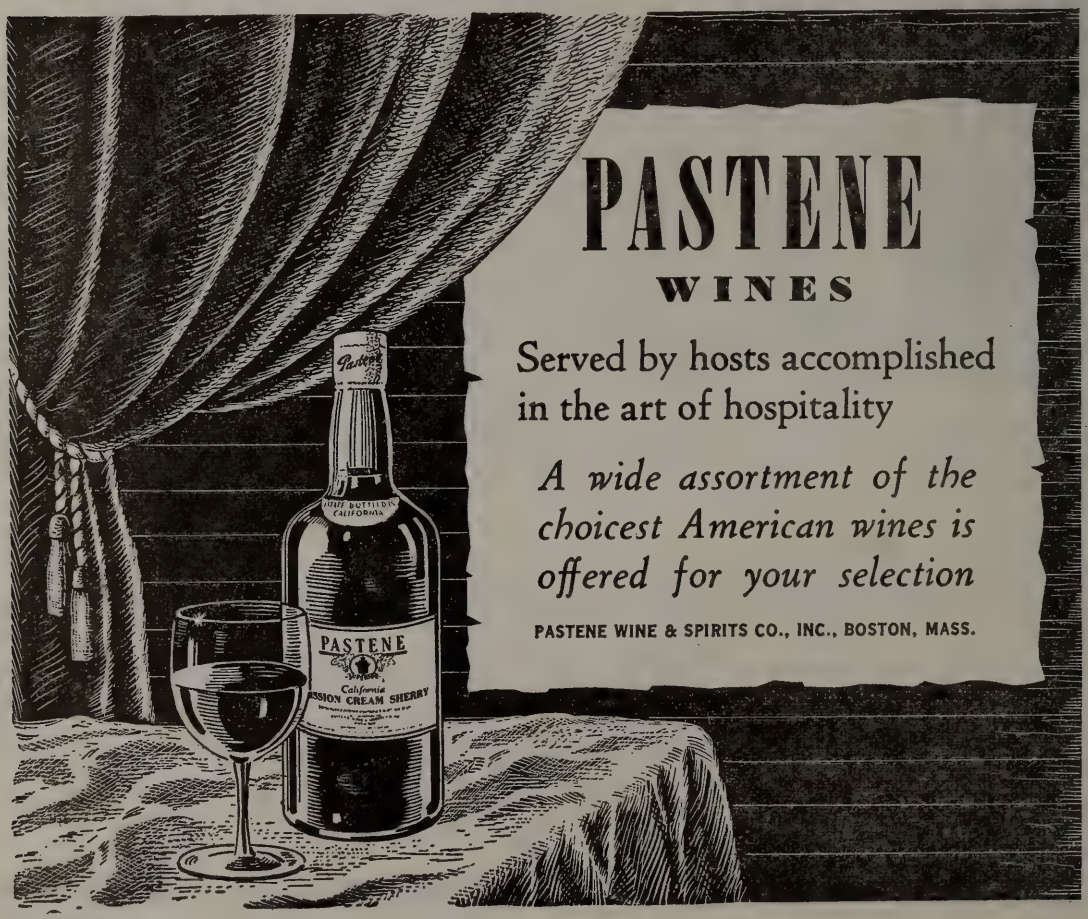
"Harmonically, too, the new Symphony speaks a language which its composer has not spoken for a long time. His immediately preceding diatonicism is widened immensely, and an integral part is played by many of the intervals which gave the period from 'Sacre' to the 'Symphonies pour instruments à vent' its character."

Mr. Dahl's analysis follows:

"FIRST MOVEMENT: This is the weightiest of the three, both in size and content. The best name to describe its form would be



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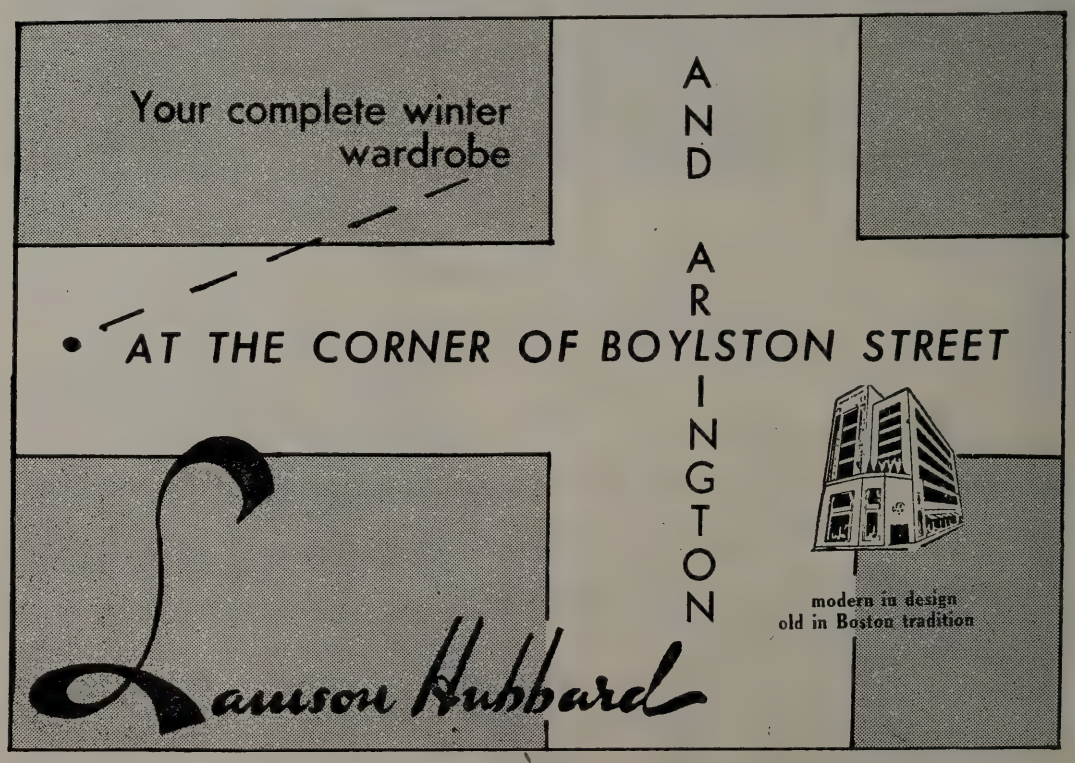
'Toccata,' but the score indicates just the metronome marking of the speed. The normal symphonic instrumentation is enlarged by a piano which plays an important role in the middle section, forming by itself a 'concertino' against the rest of the orchestra.

"The thematic germs of this movement are of ultimate condensation. They consist of the interval of the minor third (with its inversion, the major sixth) and an ascending scale fragment which forms the background to the piano solo of the middle part. After an opening 'motto' in fortissimo unison, and its extension, the horns state the first of these thematic nuclei. This basic interval of the minor third then becomes the ostinato bass to a forward-driving rhythmical section and constitutes the backbone, either melodically or harmonically, of all of the following short groups which evolve in free toccata-like fashion. The tone of agitated power and the angular brilliance of sound come to an end when violas and 'cellos state it with short-lived tranquillity to lead into the central section of the movement. Here the solo piano takes over, and the orchestral tutti is reduced both in sound and size. With utmost inventiveness the thematic germs and constantly new a-thematic material are woven into a web of increasingly polyphonic texture. A trio of two oboes and flute opens a soft codetta which makes use of intervals of high tension, suddenly interrupted by a repetition of the driving rhythmical ostinato from the first part. A recapitulation in reverse order follows, so that the motto of the opening is reached at the end, and with the extension of this motto transformed into elegiac chords, the brass instruments bring the movement to a soft close.



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"SECOND MOVEMENT, *Andante:* Between the expansive orchestral forces of the outer movements this delicate intermezzo is written without trumpets, trombones and percussion. The concertino is formed by harp and flute. An opening string motif which is associated with both Mozart's and Rossini's barber reaffirms Stravinsky's affinity to the classic style, and it accompanies the halting lyricism of these two solo instruments. Even the tender grace of this music bears the markings of the heaviness of this world and many of its passages continue the mourning song of the composer's recent 'Ode.' The dialogue of flute and harp is joined by strings and woodwinds alternately and in a modified three-part form the beginning is recapitulated. A short transitional bridge leads without interruption into the

"THIRD MOVEMENT, *Con moto:* The full orchestra opens with an introduction of psalmic elevation. It sets the scene for three distinct sections which could be classified as either 'variations,' as this term is understood in the ballet, or as preludes to the final fugue. The first of these sections, opening with a duet for two bassoons, contains already the hidden fugue theme; the second is based on a major-minor arpeggio figure which weaves around in strings and woodwinds; the third elaborates the material of the introduction of this movement. The subsequent fugal section opens with the theme stated by the trombone and piano. Its development is of the highest ingenuity and intricacy and it shows again how Stravinsky makes this prescribed form serve his stylistic intentions without becoming its slave. The fugal form does never become an end in itself, the composer even takes pains to disguise it in order not to obscure with any

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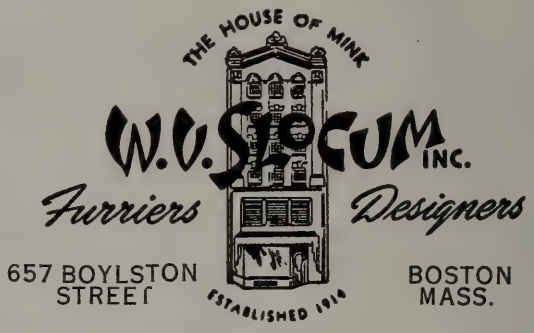

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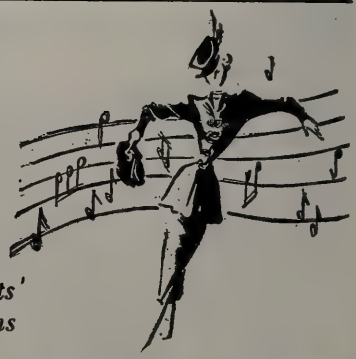

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obviousness of procedures the free expressivity of the music. The driving impulse of a tutti coda, that is a remarkable example of metrical spacing, creating a rhythm of silences within the rhythms of sound, leads the symphony to a sonorous ending."

The composer himself was quoted in the New York program to this effect:

"This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge." Mr. Dahl adds to this his opinion that "one day it will be universally recognized that the white house in the Hollywood hills, in which this Symphony was written and which was regarded by some as an ivory tower, was just as close to the core of a world at war as the place where Picasso painted 'Guernica.'

"This simile is naturally not accidental. Again the styles of these two masters appear as parallels: The construction in large asymmetrical planes separated by distinct contours, the absence of mixed colors, the stark power of outlines reduced to their essentials, the clash of transections — by all of these and many other elements do the styles of the composer and the painter meet again, after many years of diverging paths."

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ENTR'ACTE

ON THE APPRECIATION OF MUSIC*

By Arnold Schönberg

Suppose someone paid a visit to the ancient buildings of Rome or the famous pictures in the Louvre in Paris, or read a poem by Goethe or an involved mystery story by Poe. What would his reactions be?

In Rome he might dream of the mighty Roman empire, of the slaves who built its monuments, the citizens who attended the public games. At the Louvre he might again surrender to his imagination. A religious painting reminds him of biblical stories, mythological sculpture turns his thoughts to paganism. Reading the poem by Goethe, he associates it with the life of this great man. Remembering the *Sorrows of Werther,* he goes on to think of the opera, *Werther,* by Massenet — who also wrote *Manon,* which he likes better.

A nice dream!

And he would be quite right not to resist the temptation of his imagi-

*This article is one of a collection of essays by Mr. Schönberg to be published this fall, by the Philosophical Library, under the title *Style and Idea.*

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nation. But would the same attitude be advisable while he is reading a mystery story? Dreaming of more or less related subjects, interesting or beautiful though they be, can he absorb and remember the details which simultaneously hide and reveal the murderer?

It is not too serious *not* to discover the solution of such crimes. But if the first examples did not show the point I am about to make, then the case of the detective story must have made it clear: One cannot do justice to a work of art while allowing one's imagination to wander to other subjects, related or not. In the face of works of art one must not dream, but one must try hard to grasp their meaning.

"Music Appreciation" often gives a music student not much more than the perfume of a work, that narcotic emanation of music which affects the senses without involving the mind. No one listening to popular music would be satisfied with such an impression. There is no doubt about the moment when a man starts to like a song or dance. It is when he begins to sing or whistle it — in other words when he is able to remember it. If this criterion is applied to serious music, it becomes clear that one does not like more than its perfume unless one can keep it in mind.

Remembering is the first step toward understanding. To understand

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as simple a sentence as, "The table is round," requires keeping the *table* in mind. Forget the table and only the perfume of the sentence remains. Historical facts, biographies of authors and performers, anecdotes of their lives, pathetic, humorous, interesting or instructive, may be of some value to people who are otherwise deaf to the effects of music. But all this cannot help anyone to absorb and remember the content.

Of course the best way to train a musical ear is to confront it with as much serious music as possible. Musical culture would spread faster if people would read music, play music or even listen to music much more than they do today. Extensive familiarity with serious music is the foremost requirement of musical culture. But even this is not enough without a thorough ear training.

Ear training, in the narrow sense, is practised in highschools and colleges with excellent results. Good methods have been developed, but, like teaching techniques in other musical subjects, they have become too abstract, to some extent have lost contact with the original purpose. A trained ear is valuable, but not especially so if the ear is the gateway to the auditory sense rather than the musical mind. Like harmony, counterpoint and other theoretical studies, ear training is not an end in itself, but only a step towards musicianship.

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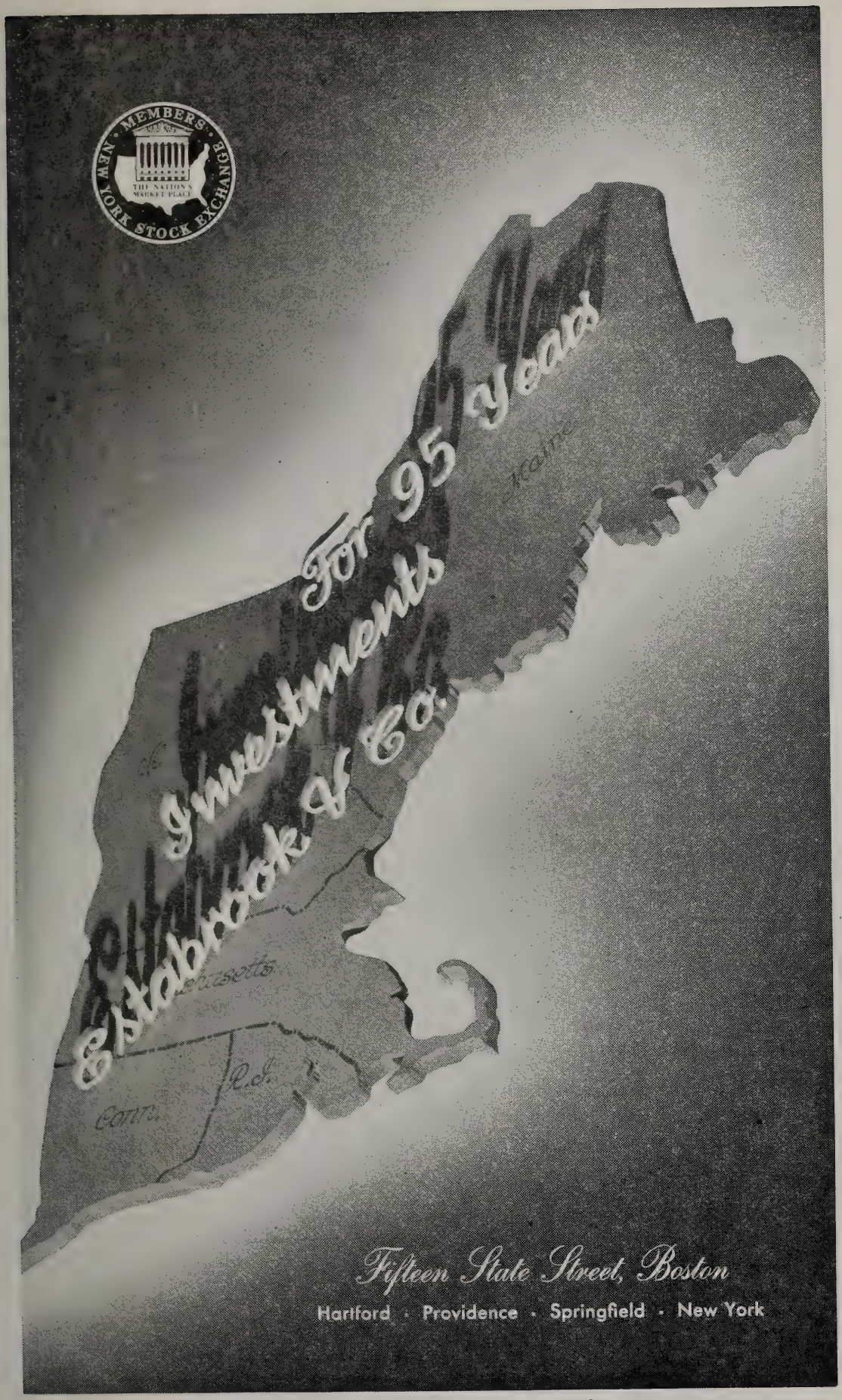
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The answer is this: Just as almost anyone can be trained to draw, paint, write an essay or deliver a lecture, it must also be possible to make people with even less than mediocre gifts use the means of musical composition in a sensitive manner. The prospect of having to listen to their musical products makes such a possibility seem rather dubiously desirable, and it is certainly not the purpose of theory teaching to produce a surplus of unwanted composers. Still, every good musician should submit to such training. How can one enjoy a game without understanding its fine points, without knowing when the ball is sliced or curved, without an idea of strategy or tactics? And yet there are performers who simply do not know the bare construction, not to mention the subtleties of musical pieces!

Understanding the fine points — that is, understanding the game at all — demands a thorough preparation. Harmony, counterpoint and form need not be taught as branches of esthetics or history. A few illustrations will show how the training can be used to better purpose.

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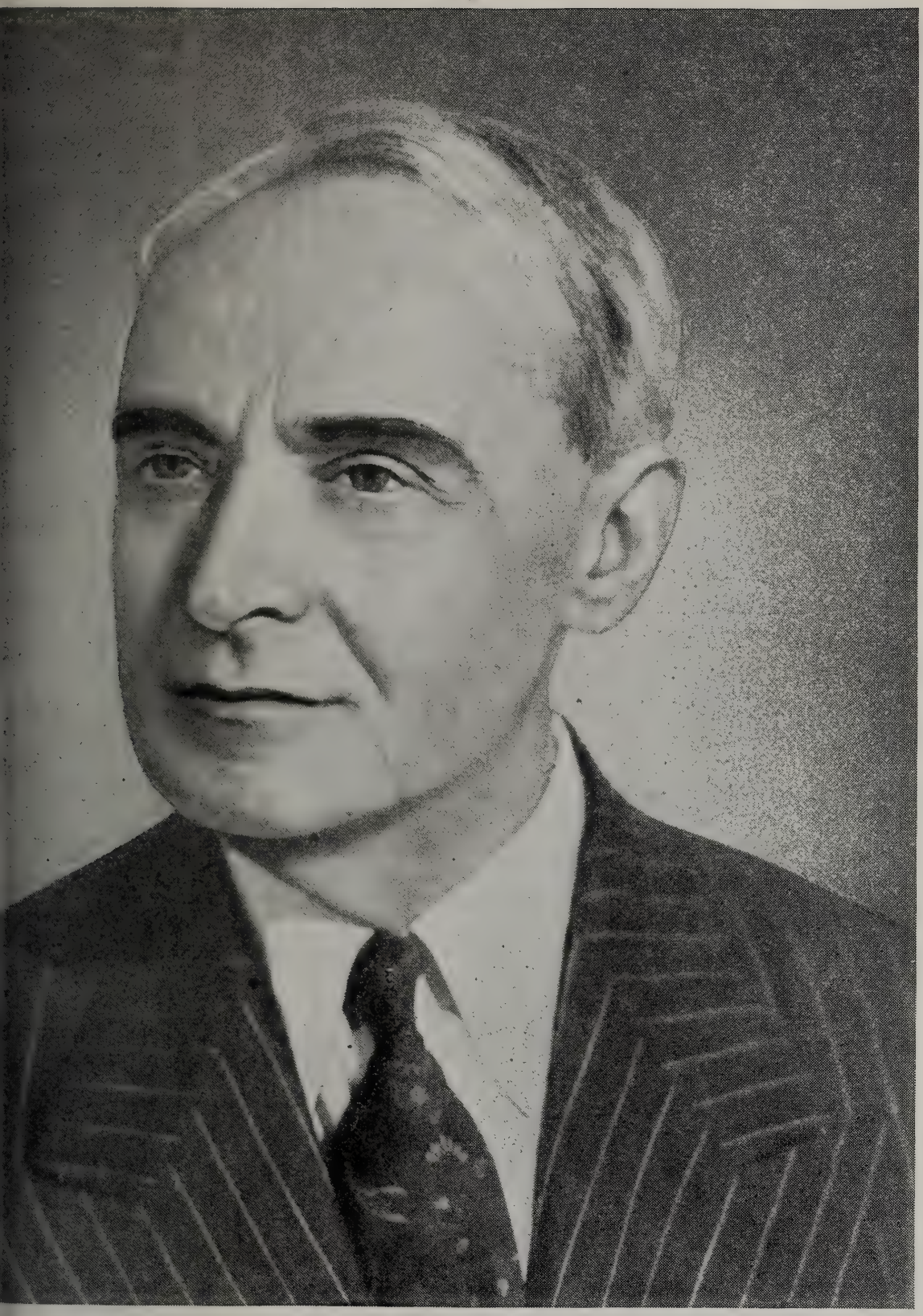

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afterwards, his ear will become acquainted with a number of facts. He will realize that chords are used in root positions and inversions and that there is a difference in structural weight between them. And when he hears a classical fermata on a six-four chord, he will not applaud, knowing that this cannot be the end of the piece. Even someone with absolute pitch might mistake the ending of the first section of a symphony for the end of the movement if he knew nothing of the structural functions of tonality. Sometimes a deceptive cadence is similarly misunderstood.

Knowledge of harmony alone will not suffice to correct such errors. Further studies are necessary to fortify that knowledge and to anchor it firmly in instinct. Even people without absolute pitch can learn to recognize modulatory sections. Why should a composer write such sections at all if they have no effect upon the layman? A well-trained student of harmony will also have at least an acquaintance with the effects of centrifugal harmonies.

The study of counterpoint develops the capacity for listening to more than one voice. A listener who hears in a fugue only the repetitions of the theme may well complain of monotony. But if he perceives also the accompanying voices, which are often second and third subjects, he will come closer to understanding the true nature of contrapuntal composition. Even in homophonic compositions there are

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cases where one must hear more than the principal voice. Many extensions in the music of Mozart and Brahms are produced by a movement of the harmony controversial to the melody, an effect which is lost on anyone who listens to the melody alone. Every note a master has written should be perceived. How much pleasure it gives the connoisseur to watch the second violin in a Mozart quartet, as it accommodates itself to the first, assists or contradicts it, expresses sympathy or antipathy by characteristic interjections.

These examples may already have given a clue to how much more might be achieved through the study of form and orchestration.

It is a great mistake to believe that the object of form is beauty. There is no beauty in eight measures because they are eight, no lack of beauty in ten. Mozart's asymmetry is not less beautiful than Beethoven's symmetry. The principal function of form is to advance our understanding. Music should be enjoyed. Undeniably, understanding offers man one of the most enjoyable pleasures. And though the object of form is not beauty, by providing comprehensibility, form produces beauty. An apple tree does not exist in order to give us apples, but it produces them nevertheless.

Forms are primarily organizations to express ideas in a comprehensible manner. An attempt at self-expression is a useful approach to

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understanding the methods of the great composers. A student knows by experience that the repetition of a section may on one occasion be good, useful or inevitable, on another poor, unnecessary or monotonous, and he will recognize the meaning of repetition in the works of others. Repetition, if not monotonous, helps to convey a musical idea. Anyone trained to vary the basic motive of his own composition will probably be able to follow a complicated melody without involuntarily dreaming of irrelevant images.

It is the organization of a piece which helps the listener to keep the idea in mind, to follow its development, its growth, its elaboration, its fate. If you have been taught to provide your themes with limits, to distinguish principal and subordinate ideas, to combine fluency with lucidity, to divide distinctly into parts what cannot be conceived undivided, you will know how to make use of these earmarks in masterpieces as symbols to remember. The theme of the fourth movement of Beethoven's *Quartet in A Minor,* Opus 132, consists amazingly of ten measures and, still more amazingly, in its tenth measure makes a provisional ending on the seventh degree of A minor: G major. Scarcely a musician would recognize the singularity of such a procedure if he had not been taught that themes like this ought to consist of eight measures only, and to end on the first, third or fifth degree. But anyone who knows this will easily recognize the theme whenever it appears in the development.

Without remembering, how could we understand variations? When a composer calls his piece *Variations on X,* he obviously wants us to

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understand every variation as a derivative of his chosen theme. The Haydn theme of Brahms's *Variations* has an "A" section which consists of a ten-measure period characteristically subdivided at the fifth measure. It is difficult not to recognize this in the variations. Furthermore the third section is unusual in that it is prolonged through an extension. No one, at first hearing, can grasp all the fine points of Brahms's variation technique, the harmonic and contrapuntal combinations, the many ways he treats the unevenness of his five-measure sections. Perhaps all this is not absolutely necessary for a good response to the music. But it is certainly a good approach to what the composer himself wants to tell us.

Composing trains the ear to recognize what should be kept in mind, and thus helps the understanding of musical ideas. Characteristic deviations from the norm, irregularities, will be guides in the no-man's-land of great ideas.

Now to speak of orchestration. My concept of color is not the usual one. Color, like light and shadow, in the physical world expresses and limits the forms and sizes of objects. Sometimes these elements serve as a camouflage. A musician likewise might want to hide something. For instance, like a good tailor, he might wish to hide the seams where sections are sewn together. In general, however, lucidity is the first pur-

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pose of color in music, the aim in the orchestration of every true artist. I do not wish to be a killjoy, but I must confess that I find the joy in colors somewhat overrated. Perhaps the art of orchestration has become too popular, and interesting sounding pieces are often produced for a reason no better than the making of typewriters and fountain pens in different colors.

It is obvious that not even a small percentage of music students will become composers. They could not and they should not. It is also evident that many would-be composers and musicians who, through some study, have acquired a superficial knowledge of music, may presume to judge the activities of good artists and real creators. This is where a correct attitude on the part of the teacher becomes most important. He must convince his students that the study of composition will not make them experts or acknowledged judges, that its only purpose is to help them understand music better, to obtain that pleasure which is inherent in the art. To have one's ear trained through composing should not enable a man to humiliate his innocent and less fortunate neighbor. It should give only one pleasure: the pleasure of balance between the joy he expects from music and the joy he actually receives.

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THÉOPHILE GAUTIER – MUSIC CRITIC

By PAUL HENRY LANG

(Reprinted from "The Musical Quarterly," October, 1946)

MUSICAL criticism, which in the Romantic era was entrusted to men of eminent musical and literary qualities – a number of them were the leading musicians of the times – passed on, towards the end of the era, to the journalists. Some of these gentlemen of the press are able and conscientious workers but, by the very nature of their position and duties, take their stand "beside the public – or better, in the midst of the public – on which the circulation of every great newspaper depends." (This bit of truth we found in Mr. Alfred Frankenstein's thoughtful review of Max Graf's *Composer and Critic.*) Between the almost extinct musician-critic and the journalist stands the littérateur who likes to express opinions on music and musicians. He is neither fish nor flesh but interests us precisely for that reason. He is neither learned in music nor pontifical and righteous like the journalist, but withal he has a remarkable artistic nose, and, like a good bird dog, usually does not take a meadow lark for a pheasant.

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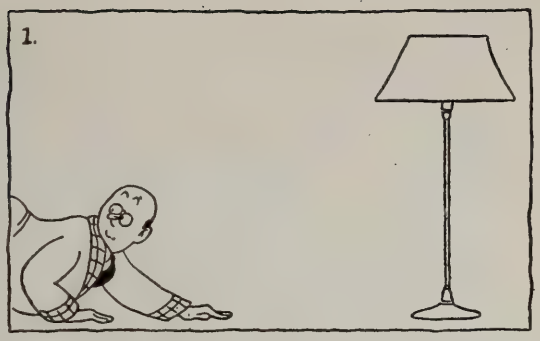

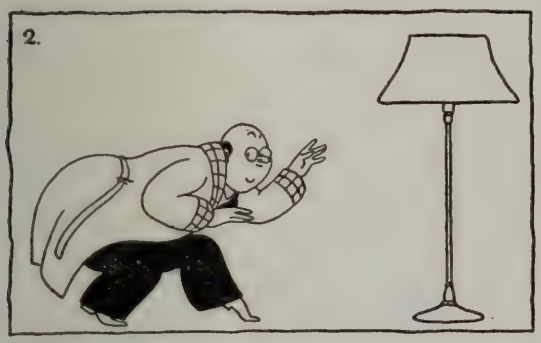

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Even when he misses the point he does so gracefully and by such a wide margin that the reader derives thorough enjoyment from the adventure. He is not cautious with word and gesture when approaching the untried, nor is he unconditionally behind the great of the day like his colleague, the professional music critic; he remains independent and, while retaining a wholesome respect for the creative mind, is not overawed by the athletes of the larynx or the fist.

It occurred to us that it might be interesting to see how a confrère of Mr. Shaw's, still another half century removed, would stand the glare of the present, and we hauled out the finely printed volumes of Théophile Gautier's *Histoire de l'art dramatique en France depuis vingt-cinq ans.* These volumes contain the collected criticisms of the distinguished lieutenant of the Romantic movement in France, who began his activities as critic about 1837. We looked into five volumes and were engrossed by the variety of subjects treated — in those days a dramatic critic was in charge of all public spectacles from circus to opera — as well as by the wittiness and brilliance of the presentation.

Balzac said that "there is no one besides Gautier, Hugo, and myself who really knows the language", and indeed, the lasting impression one has after reading Gautier is his virtuosity in handling the French tongue. His extraordinary skill in picturesque description betrays the "eye-minded" person; Gautier in fact started his career as a painter and was forced to give up his métier only later on. He wrote accounts of his travels in Spain and Russia which are genuine masterpieces of a descriptive nature. His remarkable powers of observation and his facility for pungent expression found a grateful field

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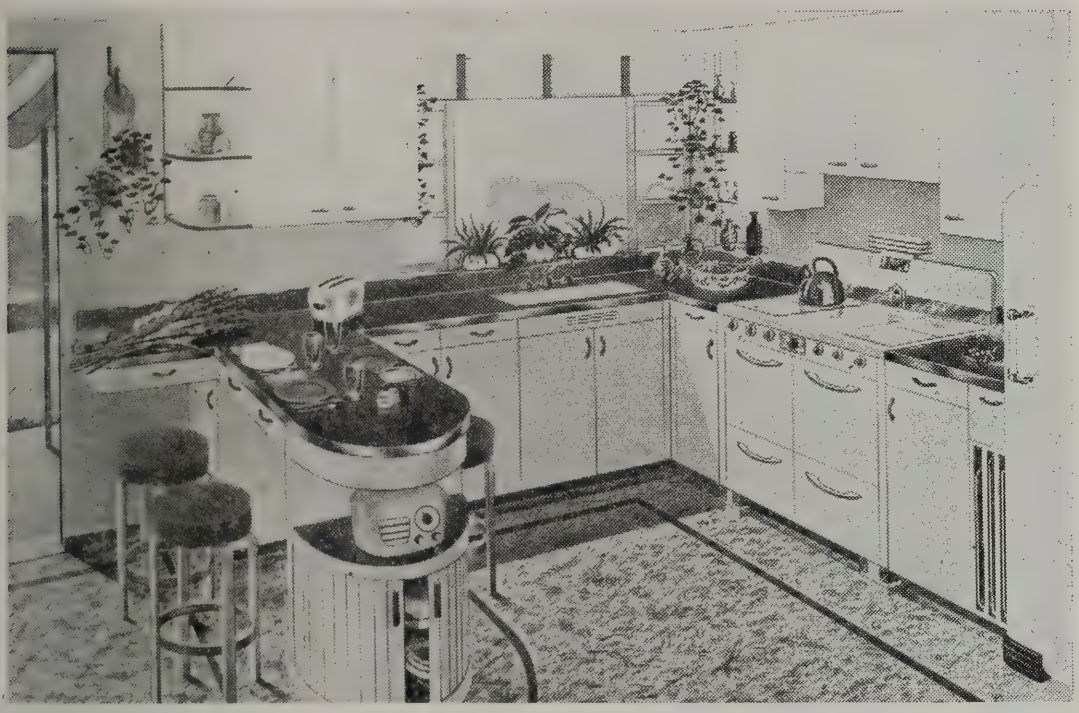

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in his criticisms. One would expect of a man of his ready wit many bon-mots and amusing caricatures — and they are there, but a serious undertone is seldom missing. For a man untutored in music — or for anyone — he had a remarkable grasp of the musical trends of those animated decades. In addition he knew his public, its prejudices and its limitations. Being a militant leader of the Romantic movement, Gautier naturally entertained a wholehearted disdain for the "bourgeois," the public; no occasion was overlooked to put the bourgeois in his place. This ardent member of the spearhead of Romanticism fought with courage for the progressive composer of his day and, unlike our present-day critics, was inclined to overrate them at the expense of the oldsters. He never tired of reminding people that the creative artist should be appreciated in his lifetime, not after he had joined the Pantheon.

The times being what they were, Gautier's main concern was with opera. Concert life in France was at its inception; Liszt, Chopin, Thalberg, and other noted virtuosi were just acquainting the Parisian public with the niceties of solo recitals, but to most Frenchmen *musique*

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was still synonymous with the lyric stage. Symphonies and such were for the "dreamy Germans and their algebra." It is surprising how clearly Gautier understood the eternal problems of the lyric stage and with what clarity he expressed himself on this subject, surprising because Meyerbeer was the unquestioned master of the hour, deified by the entire literary world, Gautier not excluded. Still, when not paying homage to the composer of *Les Huguenots,* he saw the issues much more clearly than our own operatic critics. While he jests at the silly operatic customs (which, incidentally, are still very much alive) one can readily perceive the serious ideas under the sarcastic praise.

The Opéra alone is not oppressed by that atmosphere of hydrogen gas and treacle which weighs on the other theaters; it escapes from prose by means of music; admirable subterfuge! Its characters are customarily kings, emperors, princes, knights, pages, noblewomen, and beautiful maidens; spirits, angels, and other improbable beings; the Opéra has always disdained reality, as it should. Compelled to suppress its Olympus, somewhat out of date, it has regretfully put away in its store-room the faded pink jersey of Venus — sweet goddess — and the green-scaled armor of the warrior, Pallas. At least, however, it has not fallen below the prince and the princess.

Dramatic music demands something besides a beautiful voice and a perfect song: it is not enough in the theater, as in chamber music, to stand before the piano with part in hand; the singer must also be an actress, a nightingale super-imposed on a tragedian, a warbler in the marble mouth of Melpomene. Except for Lablache and Miss Grisi, the artists of the Théâtre-Italien seem to have forgotten completely that they are giving dramatic performances and that they are playing different characters.

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An opera composer is a kind of centaur who has the head, the arms and the chest of a musician and the body and legs of a poet. If the horse is broken-kneed, if he is lame and unshod, the man will be rather encumbered with the lyre he holds in his hands and he will be forced to discard it in order to catch hold of the walls and the roadside trees.

To do justice to Gautier, however, we must not limit ourselves to excerpts. The following complete little essays are as enjoyable for their literary qualities as they are sound in their musical judgment. They furnish us with interesting documents concerning the musical thought and esthetics of the times, and many of Gautier's findings are still applicable to our own problems and woes.

May 7, 1838. Opera Benefit performance for the Misses Elssler.

Benefit performances succeed each other and resemble each other, contrary to the axiom which has it that days follow each other and do *not* resemble each other. Since the price of admission is double, the boredom is double, too, and instead of ending at eleven o'clock, the evening drags itself out until one in the morning, to the great displeasure of the ushers. The beneficiaries are conscientious about the matter and do not wish to cheat their fashionable public. Perhaps it would be good to hold, in the near future, a performance for the benefit of the public; but that is scarcely given a thought.

This surly preface is not addressed to the Misses Elssler, who arranged their show in amusing and sprightly fashion and who added to the concoction of excerpts of well-known comedy and song the spice of a ballet première.

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The evening began with an act of the *Marriage of Figaro,* with Mme. Cinti-Damoreau taking the role of the page, Cherubino, Miss Mars that of Susanna, and Miss Rose Dupuis that of the Countess. Mme. Cinti-Damoreau, who has had for a long time the well-deserved reputation of being a beautiful woman, demonstrated, by wearing the costume of Cherubino, that three fourths of the beauty of women depends on their skirts, their laces, and their finery, and that their principal merit consists in not being men. This travesty, which seems greatly to delight the old men of the orchestra, great enthusiasts of close-fitting tights, has always appeared to us unseemly and disagreeable. Why not have this role taken by a young man?

Mme. Damoreau sang, with her accustomed perfection, a grand aria of Mozart, to which beautiful as it is, we should have preferred the simple ballad

J'avais une marraine,
Que mon coeur a de peine!

And, speaking of the grand aria, let us say in passing that the extended aria is our most horrible bugbear. When will the era of *difficultés* pass away? When will they sing, to simple and poetic words, melodies that do not swell the veins of the throat, that do not make the eyes protrude and the mouth writhe every which way, as happens when those poor martyrs have to sing with their chests thrust out before them, and their heads turned backwards, like culprits who have been punished with the torture of the strappado!

The *Marriage of Figaro* presented nothing remarkable, except for the fact that the sum total of years formed by the ages of the three actresses could easily take one back to the kings, Chronos and Xixouthros, contemporaries and witnesses of the Deluge.

November 4, 1839. Italiens. *La Cenerentola.*

La Cenerentola is the happiest music, the gayest, the most easily charming imaginable. The notes, with Italian mirth and sprightliness, perform the most extravagantly joyous gambols over the staves, dangling at the tips of their fingers, like castanets, glittering clusters of trills and arpeggios. How everything laughs and

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sings! At each instant a jet of melody spurts into the air like a rocket and falls back in a silver spray. In this wonderful opera the themes crowd upon each other; the phlegmatic bassoon itself chirps like a warbler or a piccolo; the raucous ophicleide sweetens the harsh uproar of its brazen throat and coos the most delicate phrases. Strings, woodwinds, and brasses sing as melodiously in the orchestra as Rubini does on the stage. It is an inexhaustible flood, a bottomless treasure, an unbridled prodigality plunging its arms up to the elbow into heaps of precious stones and carelessly scattering fistfuls of diamonds and carbuncles.

Germany may do what it will, with its esthetics, its theories, and its algebra, but Italy, in spite of her easy-going ways, her banal facility, her repetitions, her tendency towards superficial improvisation, will still be for a long time the queen of melody, as she has been that of painting. No doubt, work accomplishes a great deal, but nature has its value; thought is good, but passion is more important, especially in art, and we find that today not enough is made of those gifts that cannot be acquired. It is a consolation of human jealousy to flatter talent in order to depreciate genius; for one comes from patience and the other comes from God.

Rossini, too, whatever the complex and mysterious virtuosi may say, stands head and shoulders above the general run of modern composers.

He is not a musician, he is music itself.

December 11, 1839. Concert of M. Hector Berlioz, *Roméo et Juliette.*

The public will forgive you for having neither talent nor style, it is true; but, for Heaven's sake, do not risk an elision, a cadence or an unusual rhythm, or an idea or scene that has not been observed at least twenty times. What a French

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audience dreads more than anything else is to be taken at a loss, and not to know what to say in the lobby or foyer about what they have just heard.

M. Hector Berlioz has found a great many obstacles in the first stages of his career; with half as much talent, he would have succeeded ten times more rapidly. But he has attempted new musical forms, he has employed uneven rhythms, a sorrowful affair for a public that loves the symmetrical period and that hears music more with its heels than with its ears. His phrase never pauses in the expected spot, and this disturbs the amateur who is all set to thump away with his cane. He produces the effect that the verses of varying length and movable caesuras of the first poems of Alfred de Musset would produce on people accustomed to the versification of Voltaire. That is the great crime of Hector Berlioz; he is not square-cut, or at least he is not always so. To this accusation is also added that of being unintelligible. Very well! To us it seems intelligible enough; but in order to understand it, one must listen to it, and in France people do not do much listening, for everyone wants to talk. After all, this question of clarity seems to us to be of meager importance — water is clearer than wine, Dante is more obscure than Dorat, Rembrandt than Boucher, Beethoven than Musard; and yet, the deep and rich purple of a noble wine surpasses the insipid transparence of well-filtered water; Dante, Rembrandt, and Beethoven, the austere and serious masters, are worth more than Dorat, Boucher, and Musard.

. . . What we like about M. Hector Berlioz is that he has taken his art seriously, and not made a mere business of it. He has written to satisfy his spirit and his soul, beyond any thought of ephemeral success. Concerned first of all with pleasing himself, making no concessions, courageously pushing his style to the very end, like all great artists who do not fear to make an error in order to arrive at beauty, he has not sought the pretty, the polished, or the brilliantly executed; he has remained rude, savage, violent, fond of difficulty, like every man who knows thoroughly the mechanics of his art and who always fears lest the hand go quicker

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than the thought. Like Mucius Scaevola, he would rather burn his hand than let fall a grain of incense on the altars of the commonplace and the banal.

Whatever his enemies may say, and M. Berlioz has the good fortune to have them, the author of *Harold* and of the *Symphonie fantastique* has rendered great services to the musical art. He has given a soul to each instrument of the orchestra, an expression to each note; he has desired that each phrase have a precise sense; this idea, foreshadowed by some masters and attempted by Beethoven, has been very well developed by M. Berlioz. Some old composers have tried to animate the orchestra, to make it live and speak; but, whether because of timidity or the weakness of the performers, they have only grazed this part of the art. M. Berlioz has probed the question and he has found effects whose existence or possibility could not be suspected before him. In his symphony of Romeo and Juliet and in the others, the orchestra expresses thoughts and feelings. Instead of having the trombones, kettledrums, and bass drums speak only like a baton that serves to mark the strong beats of the measure, he has rendered them significant. Each instrument says its word.

The musical idea, melodic or harmonic, is developed with superior talent. Only occasionally, carried away by a learned scheme or by an original turn, does the musician complicate his effects too much and make his design disappear under an excessive development, a fault we prefer to that of triviality, and which is, besides, less frequent in this symphony than in the preceding ones . . .

April 22, 1844. Concerts of Liszt.

For some time now, the affectation has introduced itself among poets, painters, and musicians, to make themselves resemble, as closely as possible, village mayors or animal-breeders. We have no scorn for these respectable classes of society, but we find them by far too placid and debonair in aspect to stir the imagination vividly. There is also another mania, no less tiresome, and that is to play an

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instrument while holding the arms pressed against the sides, with a deadpan face and with the eyes of a cooked fish. They [the musicians] count on the contrast, but quite often they are deceived, and boredom is the only result obtained.

What we like about Franz Liszt is that he is always the same ardent, extravagant, impetuous artist, the same musical Mazeppa, carried across the steppes of the demisemiquavers by an unbridled piano. If he falls, it is only to rise again, king! . . . Make no mistake, in clipping his hair or his mustache, one would cut off a part of his talent. This external concession made to the bourgeois sentiment of the epoch is repeated in your art, and you would forthwith remove from the fantasy of your style that which you cut off from the fantasy of your costume.

. . . And what beauty of sound, what aptness of rhythm, even in the most unruly *galops!* Liszt has the gift of making inspiration circulate freely through frightful difficulties which seem easy to everyone when it is he who performs them. Liszt is not a pianist; he is a poet, whether he plays his own music or that of others.

. . . His nervous hands came and went, rising and falling, kneading the ebony and ivory of the keyboard. At first, we saw only two hands; soon we saw four of them, and quite distinctly. And yet, Liszt was seated quite alone before the piano. This seemed rather strange to us, and, not believing the testimony of our eyes, we had recourse to our scrupulously cleaned eye-glass. There were indeed four hands; only two were placed in reverse fashion, as if a gnome, hidden in the case of the piano, had stretched his fingers over the keyboard through the rosewood panel upon which are customarily found engraved the name and address of the manufacturer.

The bombardment of bouquets continued with growing intensity, and Franz Liszt smiled with an increasingly sardonic air; for he knew quite well that he deserved only part of these plaudits. But what musical demon, what harmonious soul had he been able to enclose in this sonorous prison? We were at that point in our considerations and were already building some tale of Hoffmann thereupon, when a prosaic neighbor nudged us with his elbow and said: "How perfectly they do varnishing these days! That piano reflects objects as though it were a mirror; see, wouldn't you say that Liszt has twenty fingers!"

Was that bourgeois right, and was his entirely physical explanation the truth? Then the wonder is only all the greater.

~

Ils font de moi un larbin descriptif, says Gautier; and indeed, his critics had already formed this opinion about his art ninety years ago. They felt that his real field was outside the novel, which involves a broader and deeper understanding of human nature. *Reproduire* should have been his slogan, and as a matter of fact his real domain was literary and art criticism, short stories, and little poems. He could give in ten pages a vivid and colorful summary that would hold its own even when compared with the best products of the same genre. It does him honor to have recognized the genius of Berlioz or Verdi, then almost unanimously condemned by the spokesmen of the profession, and his shrewd appraisal of the essential nature of Italian opera should be read by all who want to understand the lyric stage, who are willing to look through the tinted glass of imagination.

SUITE FOR ORCHESTRA, *"LE TOMBEAU DE COUPERIN"* ("COUPERIN'S TOMB")

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year. The most recent performance was on October 24, 1941.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

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The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *vif,* 12–16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon,"* assez vif,* 2-4.

"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born at Munich, June 11, 1864

"Tod und Verklärung" was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The most recent performance in this series was February 25, 1944.

The tone-poem is dedicated to Friedrich Rösch and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, timpani, two harps, gong, strings.

WHEN "Death and Transfiguration" first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analyst forthwith questioned the authenticity of the

* "Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: 'I have heard a dancing master say that the name of this dance came from that of its inventor, who was called "Rigaud."' Mistral states that this Rigaud was a dancing-master at Marseilles. The word 'rigadoon' came into English literature as early as 1691. There is a verb 'rigadoon.' Dr. Oliver Wendell Holmes in 'Elsie Venner' uses it: 'The Doctor looked as if he should like to rigadoon and sashy across as well as the young one.'" — PHILIP HALE.

words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the *"Aus Italien"* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *"Macbeth," "Don Juan,"* and *"Tod und Verklärung,"* all within the space of three years.*

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *'Aus Italien,'* is the connecting link between the old and the new methods."

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3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung"*: "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Dreadly it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, reft of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act – this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him "Halt" – "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed

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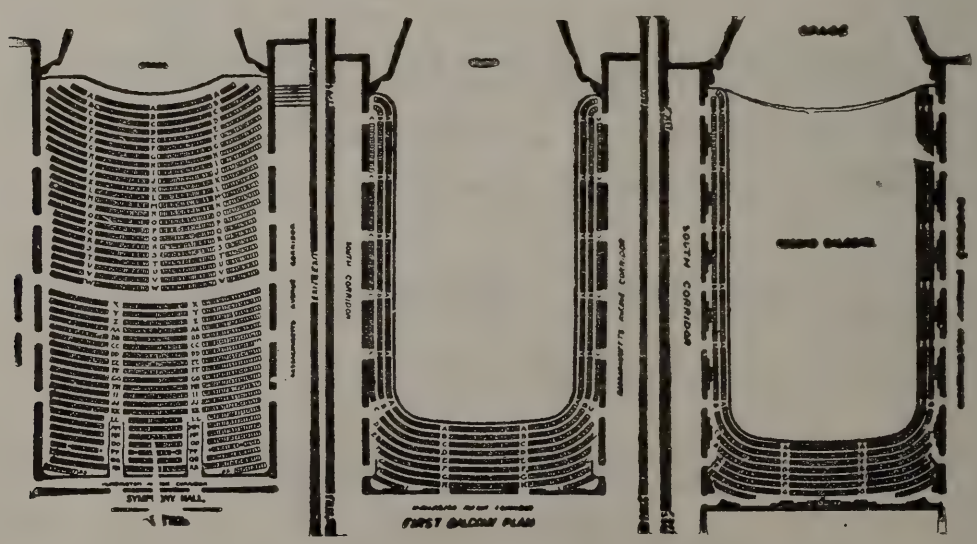
fire. All that his heart had ever longed for, he seeks it still in death's last sweat — seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain, enshrouds the eye with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

"Death and Transfiguration" had a wide vogue in its early days. Bülow admired it with reservations — "a very important work in spite of sundry poor passages, and also refreshing." Professor Niecks, discussing programme music, considered it "the most musical of all Strauss' programmes." Ernest Newman, in his book of 1908, praised this tone poem as Strauss' nearest approximation to "a perfect fusion of matter and style," truly symphonic in thematic development, showing "quite a Beethovenian unity and breadth of conception." Mauke pointed out that here, if anywhere, Strauss heeded the ways of Liszt, and made his score upon the model of *"Tasso."* The piece, for the benefit of its earlier hearers, was minutely dissected, thematically catalogued bit by bit. Wilhelm Mauke, Strauss' most industrious analyst, wrote a description sixteen pages long, with twenty-one examples in notation. Max Steinitzer disapproved Mauke's "un-Straussian distillations."



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SATURDAY EVENING, NOVEMBER 30, *at* 8:30 *o'clock*

MOUSSORGSKY ..... Prelude to "Khovanstchina"

GUARNIERI ..... Symphony

I. Rude
II. Profundo
III. Radioso

(*First performance; conducted by the composer*)

INTERMISSION

RIMSKY-KORSAKOV ..... Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

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SIXTY-SIXTH SEASON, 1946–1947

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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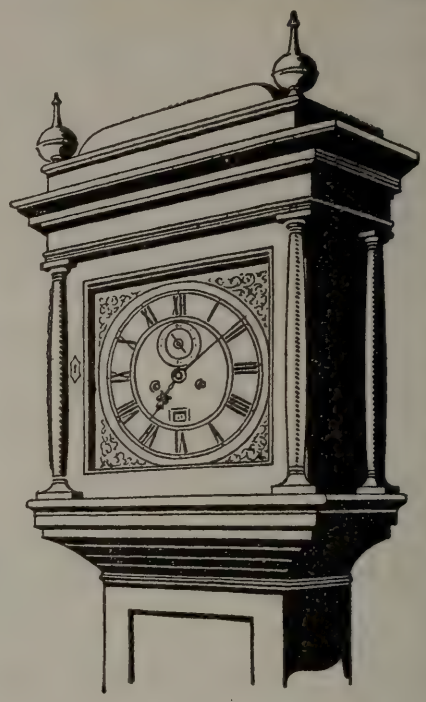

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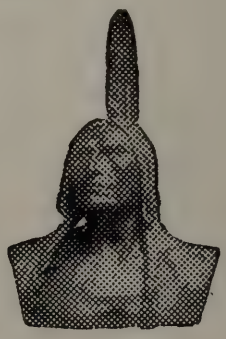

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Koussevitzky Addresses United Nations Committee

Three Berkshire Artists

KOUSSEVITZKY ADDRESSES UNITED NATIONS COMMITTEE

Last Tuesday (November 25) Dr. Koussevitzky addressed the Site-Selecting Committee of the United Nations at a dinner in the Harvard Club of Boston, as follows:

"You may know that I am a musician, and as a musician I may, perhaps, speak freely, carried away by enthusiasm. If there is one thing I have not learned in Boston, it is to moderate my temperament to match the over-modesty of my fellow Bostonians.

"As a musician, I have always searched for harmony, not only in music but also in life. Before I came to Boston, I felt a 'wanderer' upon this earth. I lived in Russia, than in France, traveled in England and all the countries of the continent. In 1924, I was invited to be conductor of the Boston Symphony Orchestra. I expected to remain two, three or five years at the most, yet stayed twenty-three years instead. More than that, I feel a Bostonian at heart!

"Why should this happen to one who considered himself a 'wanderer?' It is because I found deep satisfaction in my life and work here. As Plato said: 'Human life is in need of harmony and dignity.' This I found in Boston in the fullest measure.

"Boston, indeed, is a center of culture. Not by mere accident do we have the great, three-century-old Harvard University, the world-famous Massachusetts Institute of Technology, Boston University, The Boston Museum of Fine Arts and a number of outstanding colleges and institutions, of which we are justly proud. The brilliant minds in the field of science, philosophy and arts, gathered in and around Boston, tend to enrich and ennoble life.

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"It is a great privilege to greet our distinguished guests tonight.

"It is also a great happiness to me to speak of Boston, and to voice my belief that the momentous task of the United Nations can be fruitfully carried on in the atmosphere of serenity, beauty and culture in a site blessed with 'harmony and dignity.'"

• • •

THREE BERKSHIRE ARTISTS

The effort has long been made to associate the Boston Symphony Orchestra and its concerts with the development of the graphic arts in its community. This orchestra has been more than fortunate in having the helpful cooperation of the Boston Museum of Fine Arts toward this end. But the Orchestra is also identified with its summer community, the Berkshire Hills of Western Massachusetts. The Berkshire Museum of Pittsfield held last summer a pictorial exhibit showing the past and present of the Boston Symphony Orchestra. This museum has now assembled and loaned for showing at Symphony Hall an exhibition, which is now on view, of the works of three Berkshire artists: John Carroll, Robert T. Francis, and Thomas R. Curtin. Stuart C. Henry, the director of the Berkshire Museum, has supplied the following description of them:

John Carroll is undoubtedly one of the most distinguished artists working in America today. His paintings constitute a purely personalized conception of nature. His technique is learned, and, while wholly individual in nuance and brush stroke, indicates that he has spent much time in the company of the old masters.

Mr. Carroll uses a restricted palette, but plays it to the limit. With earth reds, yellows, and umbers he creates a

richness of tone which is the despair of many who use our modern brilliant pigments — the products of the chemical laboratory.

His pictures are a logical development from the Baroque. Sharp, flashing lights and spots of rich red are contrasted with dark overall tonalities. Figures twist and turn in ever graceful poses. Calligraphic contours are swept in unerringly at a single stroke of the brush to give the figures substance and life.

A unique pictorial outlook on life, complete freedom of expression, together with a profound knowledge of color and design, rightly place John Carroll among the modern masters.

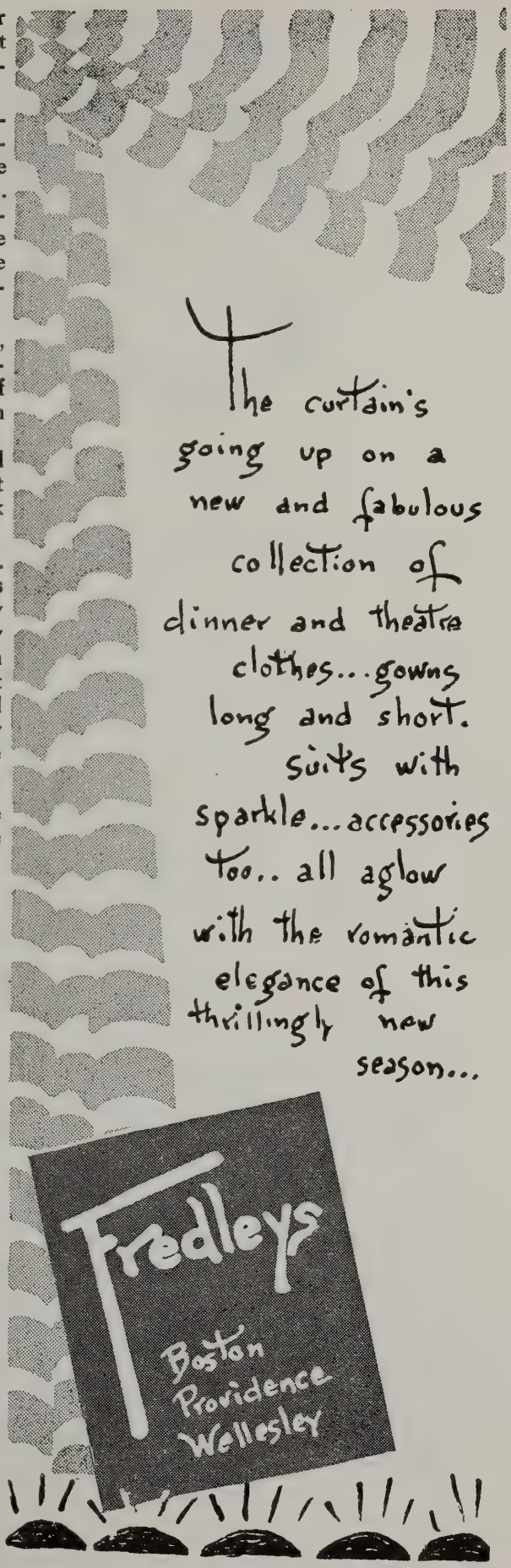
He spends much time at his Old Chatham, N. Y. estate, and teaches at the Art Students' League in New York City.

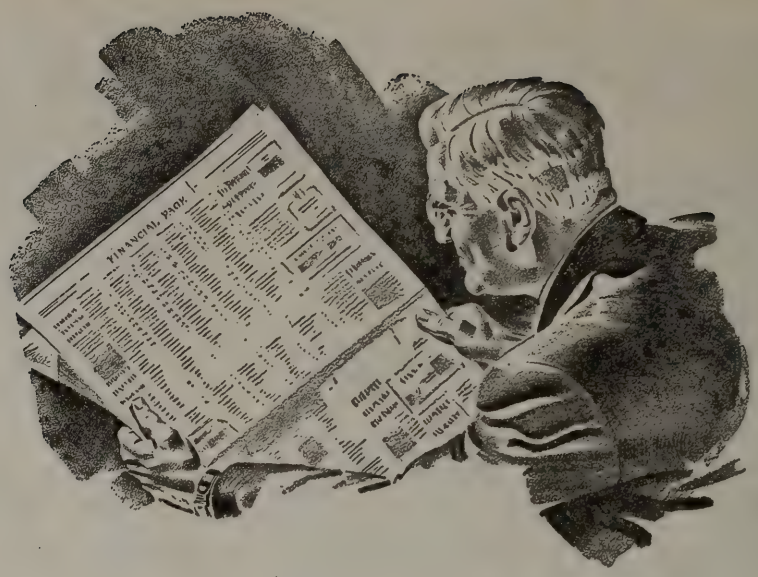
It is idle to say that ROBERT T. FRANCIS began to paint late in his career, for his pictures are completely realized and are of professional quality throughout. As is always the case in his work, color is the predominant feature, and the unusual ranges and chords which he achieves are completely original with him, and truly expressive of the moods of the various pictures.

Mr. Francis works entirely from the imagination. His technique is not one that is taught in the art schools, but is rather his personal creation. It is exactly adapted, however, to the expression of those spiritual and poetic qualities with which his work is so well imbued. He makes his summer home in the Berkshires, and winters in New York City.

THOMAS R. CURTIN is Art Supervisor in the Pittsfield public schools. He has painted for many years, first studying under George H. Denison, the former Supervisor, and working then in the National Academy of Design under the well known painters Charles W. Hawthorne, Ivan G. Olinsky and Charles C. Curran. He has also painted under the personal direction of Aldro T. Hibbard, John F. Carlson and Emile Gruppe.

Mr. Curtin rarely makes preliminary studies, but draws directly with the brush, and finishes, as far as possible, his works at one sitting. He prefers to paint directly from nature. He confines his subject matter largely to mountains and sea shore. He uses a broken color technique developed eventually from the Impressionists of the 19th century.





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II. Profundo
III. Radioso

(*First performance in the United States; conducted by the composer*)

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"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

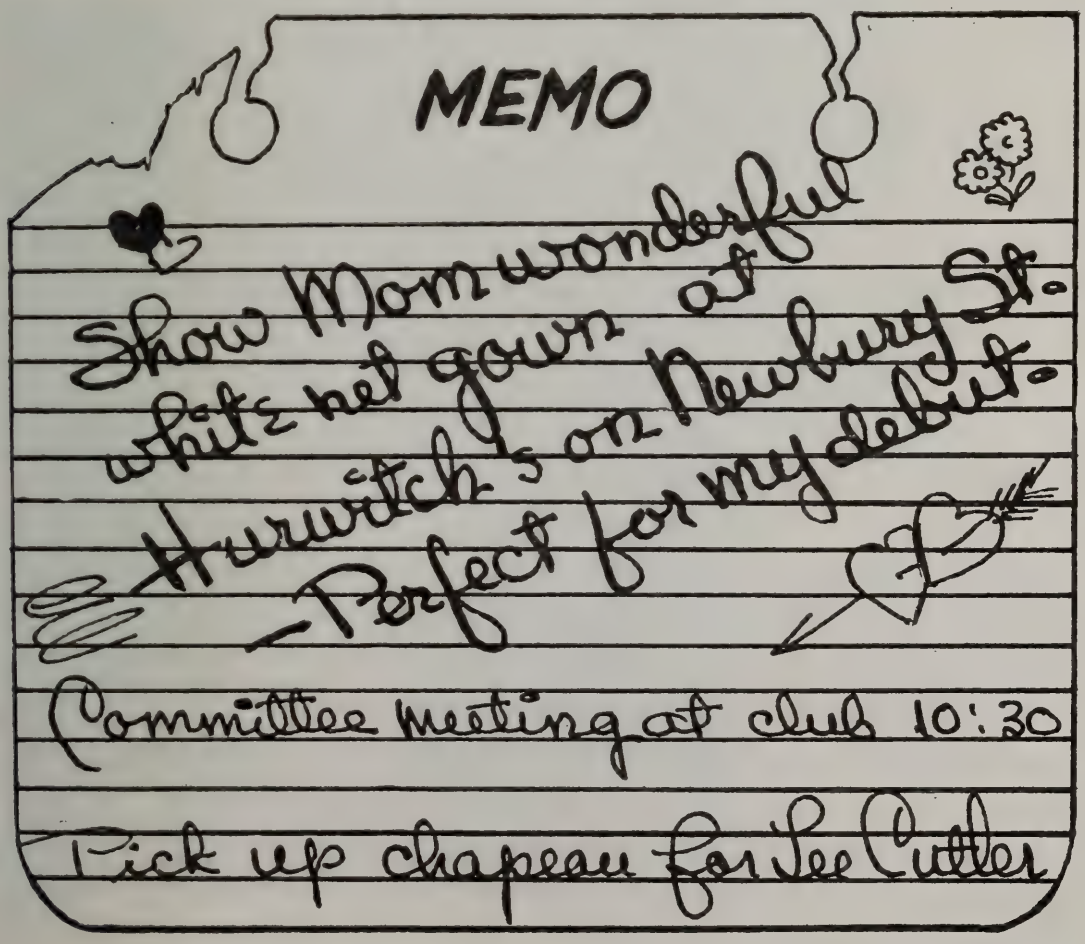
Born at Karevo, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Moussorgsky wrote the larger part of the opera *"Khovanstchina"* between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The most recent performance of the Prelude in the Friday–Saturday series was April 5, 1946.

The orchestration of the Prelude calls for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam, and strings.

KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix



in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovanstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the

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song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

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SYMPHONY NO. 1

By CAMARGO GUARNIERI*

Born February 1, 1907 in Sao Paulo, Brazil

This Symphony was composed in 1944 and was first performed in Sao Paulo in that year. It is dedicated to Serge Koussevitzky. The Symphony won the first prize in the Luiz Alberto Penteado de Rezonde contest for the "Best Modern Symphony" expressing the Brazilian sentiment.

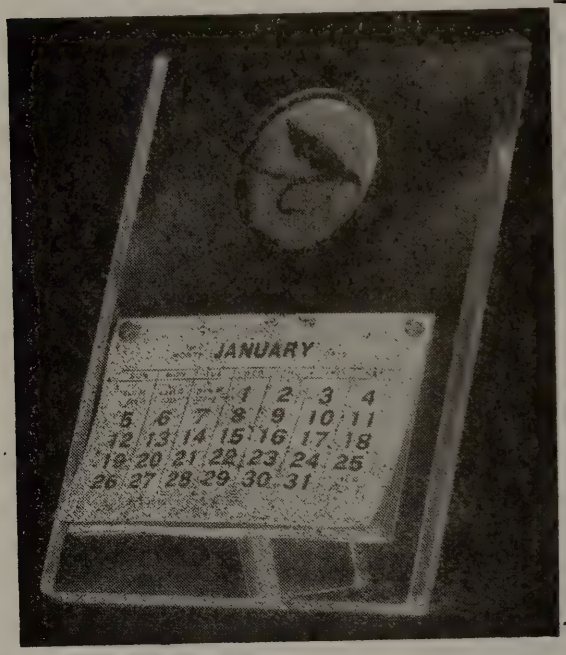
The orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, three trombones and tuba, timpani, bass drum, military drum, piano and strings.

THE following description of his symphony has been provided by the composer:

The symphony is divided into three movements. The first movement, RUDE (Rude†), is in sonata form. The development of the first theme is markedly rhythmic, and is divided into two sections. The

* "Middle names exist in Brazilian usage but are often omitted. Camargo Guarnieri was given the middle name Mozart, but he avoids using it in order not to suggest invidious comparisons." — NICOLAS SLONIMSKY.

† *Rudo* is translated in Arthur Angeli's Spanish Dictionary as "rude, rough, unpolished, coarse." The "Rudepoèma" by Villa-Lobos was conducted by its composer at these concerts February 23, 1945.



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second theme is of a decidedly melodic nature, ending with a coda. Both the first and second themes, and especially the coda, blend into the development of the symphony. During the re-exposition, the first theme reappears in its original form; then the second theme becomes a real fugue, played by the second violins; in the background the drums recall the rhythm of the first theme of the movement. After the thematic expositions, the coda reappears and eventually is heard as two canons at the octave. The timpani, recalling the initial treatment of the first theme, concludes this movement.

The second movement, PROFUNDO (Profound) has an A-B-A structure ending with a coda. The two themes are of Brazilian character, as are all the themes of this symphony. The first theme is presented in the Hypodoric mode and the second in the Doric. It is very common in Brazilian folklore to find themes in both these modes, due to the influence of the Catholic missionaries, who used music as the most efficient method of instructing the Amerindians. This is naturally the reason for their existing in the symphony. The second theme of this movement is developed on a persistent rhythmic motif.

The third movement, RADIOSO (Bright), is, like the first, in sonata form. Its first theme is of a rhythmic nature while the second is melodic

(Continued on page 470)

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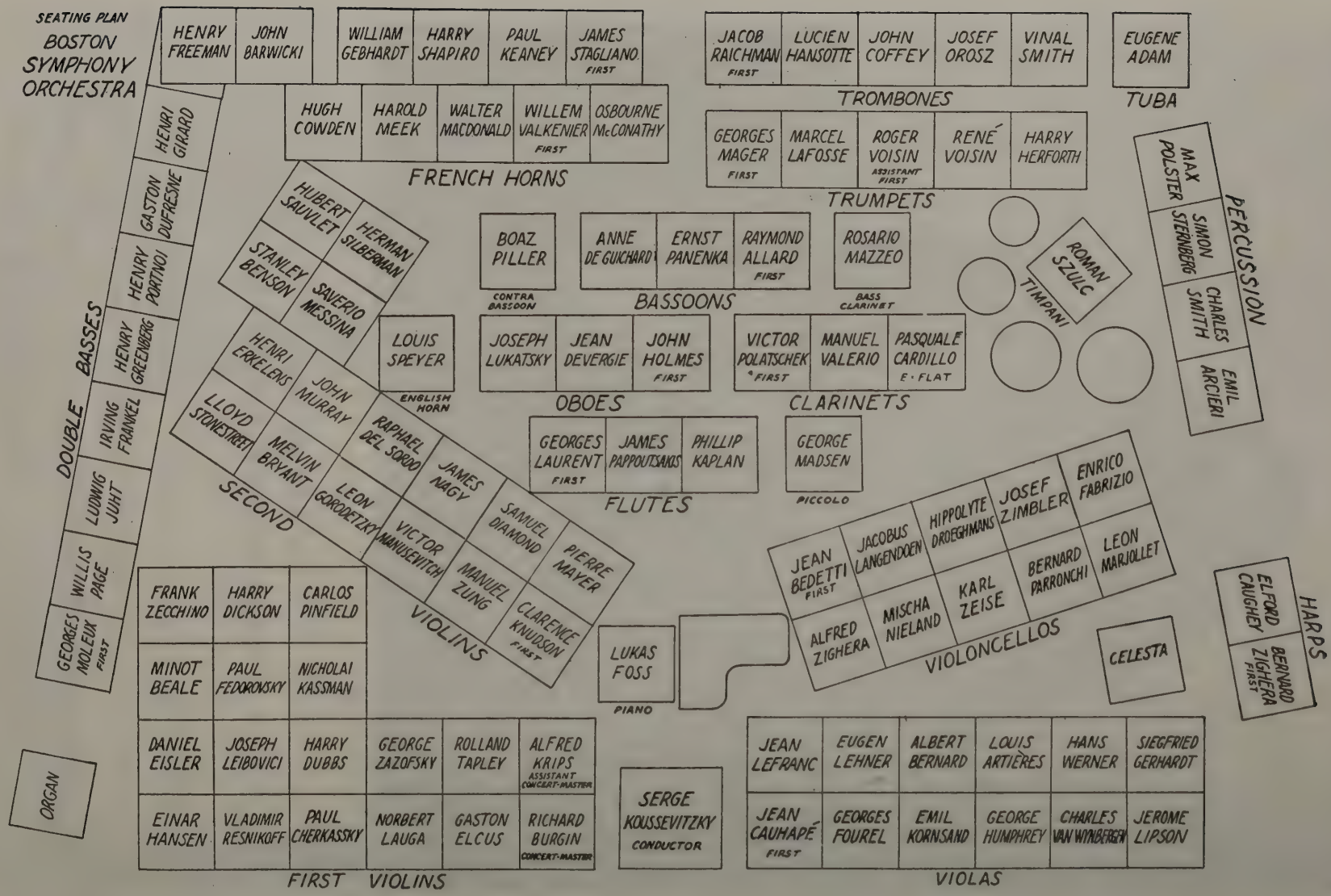
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To the Patrons and Friends of
Boston Symphony Orchestra:

The Orchestra closed the 1945-46 season with surplus income of $12,319.30 as indicated by the accompanying financial statement. In arriving at this figure, it should be emphasized that construction and repairs at Tanglewood and at Symphony Hall are included only to the extent indicated in the footnote on the next page.

During the year, the Berkshire Symphonic Festival, Inc. gave us the shed at Tanglewood on the condition that in case of the discontinuance of the Festivals for a period of three (3) consecutive years, the property shall revert to the donor or its successors. As a matter of record, this donation has been recorded at a nominal value of $1.00, and included among the assets of the Reserve Fund.

Mr. Mark M. Horblit has created a Fund of $7,500 to be used for an annual award for a symphonic composition by a composer resident in the United States.

Bequests restricted to the use of income were received as follows:

Sophie K. Rousmaniere	$15,000
Emma L. H. Johnson	8,000

These have been added to the Endowment Fund.

Bequest restricted to use for the Esplanade Concerts:

Jessie M. Kimball	$ 500

Unrestricted bequests have been received as follows:

C. C. Davenport	$ 5,173.85
H. F. Pettes	1,000.00
L. de Hauteville Bell	1,004.67

These have been added to the Reserve Fund which now has a book value of $63,191.88.

Boston Symphony Orchestra Friends gave $50,985.47 which is an increase of $2,224.99 over the previous year.

It is particularly gratifying and encouraging to be able to report that in its first appeal for funds, the recently organized Friends of the Berkshire Music Center received subscriptions of $13,285.93. It also should be noted that the Koussevitzky Music Foundation gave $2,000 to be used for scholarships.

The financial outlook for the 1946–47 season is greatly complicated by the fact that we no longer have our favorable contract for radio sponsorship.

The accounts for the season ended on August 31, 1946 have been audited by the firm of Patterson, Teele & Dennis.

Respectfully submitted,

Richard C. Paine

BOSTON SYMPHONY ORCHESTRA, INC.

Season 1945-1946

Symphony—Pops and Esplanade Seasons			
Income			
Ticket Sales all Concerts	$674,506.82		
Victor Record Royalties	112,477.49		
Broadcasting (Gross)	235,690.15		
Programs (Symphony & Pops)	10,810.04	$1,033,484.50	
Expenses			
Players, Conductors and Soloists	$751,589.29		
Other Concert Costs	158,467.19		
Administrative and General Expenses	140,157.96		
Symphony Hall	43,188.04	1,093,402.48	
Deficit before Contributions, etc.		$ 59,917.98	
Less—Gifts from Friends of Symphony and Esplanade	$ 59,849.02		
Income from Endowment and Free Funds	21,572.35	81,421.37	
Total Credit			$21,503.39
Berkshire Festival Concerts			
Income			
Ticket Sales	$150,521.58		
Broadcasting (Gross)	28,645.85	$ 179,167.43	
Expenses			
Players—Conductors—Soloists	$108,099.97		
Administrative and General Expense	37,221.03		
*Construction charged to Operations	7,630.44	152,951.44	
Net Credit from Festival Concerts			26,215.99
Berkshire Music Center			
Income			
Tuition	$ 41,445.00		
Miscellaneous Income	389.75	$ 41,834.75	
Expenses			
Faculty Salary and Allowances	$ 41,309.58		
Other Administrative and General Expenses	49,211.18	90,520.76	
Operating Deficit on B. M. C.		$ 46,686.01	
Less—Gifts from Friends of B. M. C.		13,285.93	
Deficit on Berkshire Music Center			35,400.08
Surplus—Boston Symphony Orchestra, Inc. Season 1945-1946—Transferred to Reserve Fund			$ 12,319.30

*Total construction costs amounted to $53,752.20. Of this amount $15,000 has been charged to reserves accumulated in prior years and of the remaining $38,752.20—$7,630.44 was charged against operations in 1945-1946, leaving $31,121.76 to be prorated over the next four years.

Boston Symphony Orchestra, Inc.

ENDOWMENT FUND

August 31, 1946

Endowment Fund Assets:			
Cash in Banks		$ 560.17	
Investments (approximate market value $465,029.38)		422,226.12	
Symphony Hall Land and Building (book value)	$421,330.31		
Less—Mortgage	60,000.00	361,330.31	$784,116.60
The Adele Wentworth Jones Fund Assets:			
Cash in Banks		$ 521.58	
Investments (approximate market value $12,205)		11,902.55	12,424.13
The M. M. Horblit Trust Fund:			
Cash		$ 109.37	
Investments		7,500.00	7,609.37
Total Endowment Fund Assets			$804,150.10
Reserve Fund Assets:			
Cash		$ 14,166.29	
Investments (approximate market value $50,073.38)		49,024.59	
Tanglewood Property Land and Buildings (nominal value)		1.00	$ 63,191.88

To the

Trustees of BOSTON SYMPHONY ORCHESTRA, *Inc.*

Symphony Hall, Boston

I ASK to be enrolled as a member of the

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for the year 1946-47 and I pledge the sum of $.....
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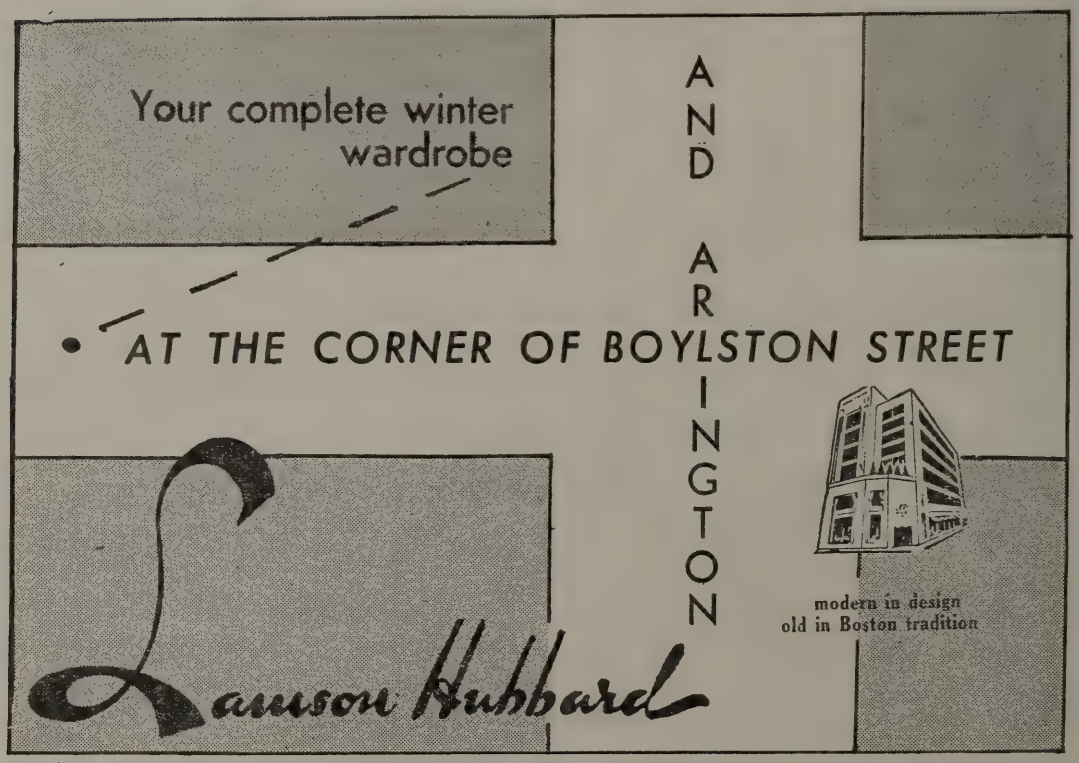
and influenced by the music of northeast Brazil. The symphony ends with the second theme, this time enlarged in the brass instruments, in a tutti of the entire orchestra.

Camargo Guarnieri visited the United States in 1943 and then conducted as the guest of this orchestra his *Abertura Concertante,* March 26–27. He is at present conductor of the Civic Symphony Orchestra at Sao Paulo. He has completed a second Symphony in the present year, which has not been performed.

Aaron Copland wrote of Guarnieri in the January, 1943 issue of *Modern Music* as follows:

"Camargo Guarnieri, who is now about thirty-five, is in my opinion the most exciting 'unknown' talent in South America. His not inconsiderable body of works should be far better known than they are. Guarnieri is a real composer. He has everything it takes — a personality of his own, a finished technique and a fecund imagination. His gift is more orderly than that of Villa-Lobos, though none the less Brazilian. . . . The thing I like best about his music is its healthy emotional expression — it is the honest statement of how one man feels. . . . He knows how to shape a form, how to orchestrate well,



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how to lead a bass line effectively. The thing that attracts one most in Guarnieri's music is its warmth and imagination which is touched by a sensibility that is profoundly Brazilian. At its finest, his is the fresh and racy music of a 'new continent.' "

The life and works of Camargo Guarnieri have been described by Mario Pedrosa of the Editorial Division, Pan-American Union. The composer spent his childhood near the banks of the Tieté, "the historical river of the pioneers," writes Mr. Pedrosa, "which penetrates the wilderness instead of flowing towards the sea." Camargo Guarnieri's father, Miguel Guarnieri, was born in Sicily but was taken to Brazil at the age of two. His mother, Gecia Arruda Camargo Penteado, was a "member of an old Paulista family that settled in Brazil during the early colonial period."

The father had a love for music and played the flute, but his talents were versatile, and, playing in the town band, he could readily substitute when another instrument was more needed. One of Miguel's instruments was an "ancestral" piano, and upon this the boy soon learned to play.

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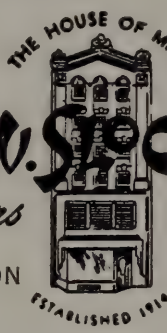

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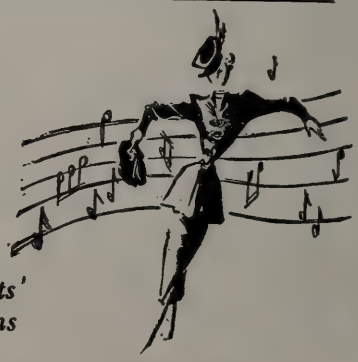

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pianist. However, when the childhood pastime was made compulsory, it lost its charm for a while. And as time went on, the family increased steadily at the rate of a child a year until finally the future composer was at the top of a scale of nine brothers and sisters. But Miguel Guarnieri's resources did not increase proportionately. Quite the contrary was the case, and so the boy became acquainted very early with the less cheerful aspects of life, with privation, and with the nagging trials of every day."

When Camargo's father was compelled by financial need to rent the piano out for local dances or other social functions until it became a "portable" instrument, the son was deprived of access to it except for fleeting moments. Camargo soon developed an ambition to compose, and the father was so determined to make something of him that he moved his family into Sao Paulo proper, where he supported them by playing with small movie orchestras. The son also played in these orchestras, but meanwhile studied composition with Antonio de Sá Pereira and the Italian musician Lamberto Baldi. Guarnieri was at length appointed a professor in the Conservatory of Music of Sao Paulo and later became conductor of the Choral Society of that city. In 1938 he was awarded a fellowship for study in Europe.

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"In Paris, under the guidance of Charles Koechlin, he continued his work in composition, orchestration, instrumentation and music aesthetics, and with François Ruhlmann studied choral and orchestral conducting. The war interrupted Guarnieri's stay in Paris and forced him to return to Brazil. In October, 1942, almost immediately upon his arrival in Sao Paulo, he was notified that his concerto for violin and orchestra had been awarded the first prize in an international competition sponsored by Mr. Samuel S. Fels of Philadelphia. Subsequently he received an invitation from the Pan-American Union to spend six months in the United States. He was also recently invited by the Government of Panama to take the chair of harmony, counterpoint and fugue, and composition at the National Conservatory of that country.

"Guarnieri's career as a composer really commenced, it may be said, in 1928 with the *Dansa Brasileira.* This composition has the national approach which began with Villa-Lobos to characterize contemporary Brazilian fine art music; it also reflects childhood memories of Tieté where Guarnieri heard the rhythmic beat of Negro dancing on holidays. Actually, it is in the form of an *embolada,* and is constructed on themes and rhythms distinctly African in character.

"*Dansa Brasileira* was followed within a year by *Cançao Sertaneja* for

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piano; *Lembrança do Losango Caqui,* for voice and piano, in which the composer has set to music verses by Mario de Andrade written during the poet's period of most active and searching study of national linguistic and psychological expression; *Trovas de Amor,* for voice and piano; and *Sonatina,* for piano, his first work in the classic mode, but nevertheless obviously national in its expression. In this last named work, Guarnieri's tendency toward polyphonic writing became more pronounced.

"Contemporary Brazilian composers are in general fascinated by the richness and potentialities of modern harmony and by the compelling and obsessive force of barbaric African rhythms and folk music. In contrast to this tendency, Guarnieri has tried, ever since his earliest works, to express what is most personal and lyrical and, at the same time, racially or collectively speaking, most representative of the music of Brazil.* This he has done, not through pure tonal

* "Guarnieri's music is imbued with Brazilian folklore. He shuns actual quotations from popular songs, preferring to recreate the spirit of '*Brasilidade*' ('Brazilianisms') in original melodies. . . . Brazilian composers, particularly Villa-Lobos, Fernandez, Mignone and Guarnieri, have written numerous compositions in the style of native folk songs, and by so doing have preserved the indigenous Brazilian rhythms in musical literature. . . . When Villa-Lobos was asked, 'What is folklore?' he replied, 'I am folklore!' Elaborating, he added: 'A truly creative musician is capable of producing from his own imagination melodies that are more authentic than folklore itself.' " — NICOLAS SLONIMSKY, "Music of Latin America."

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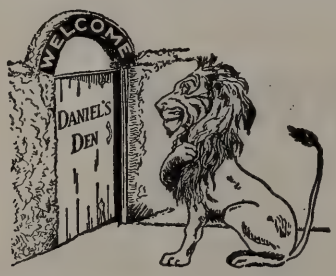

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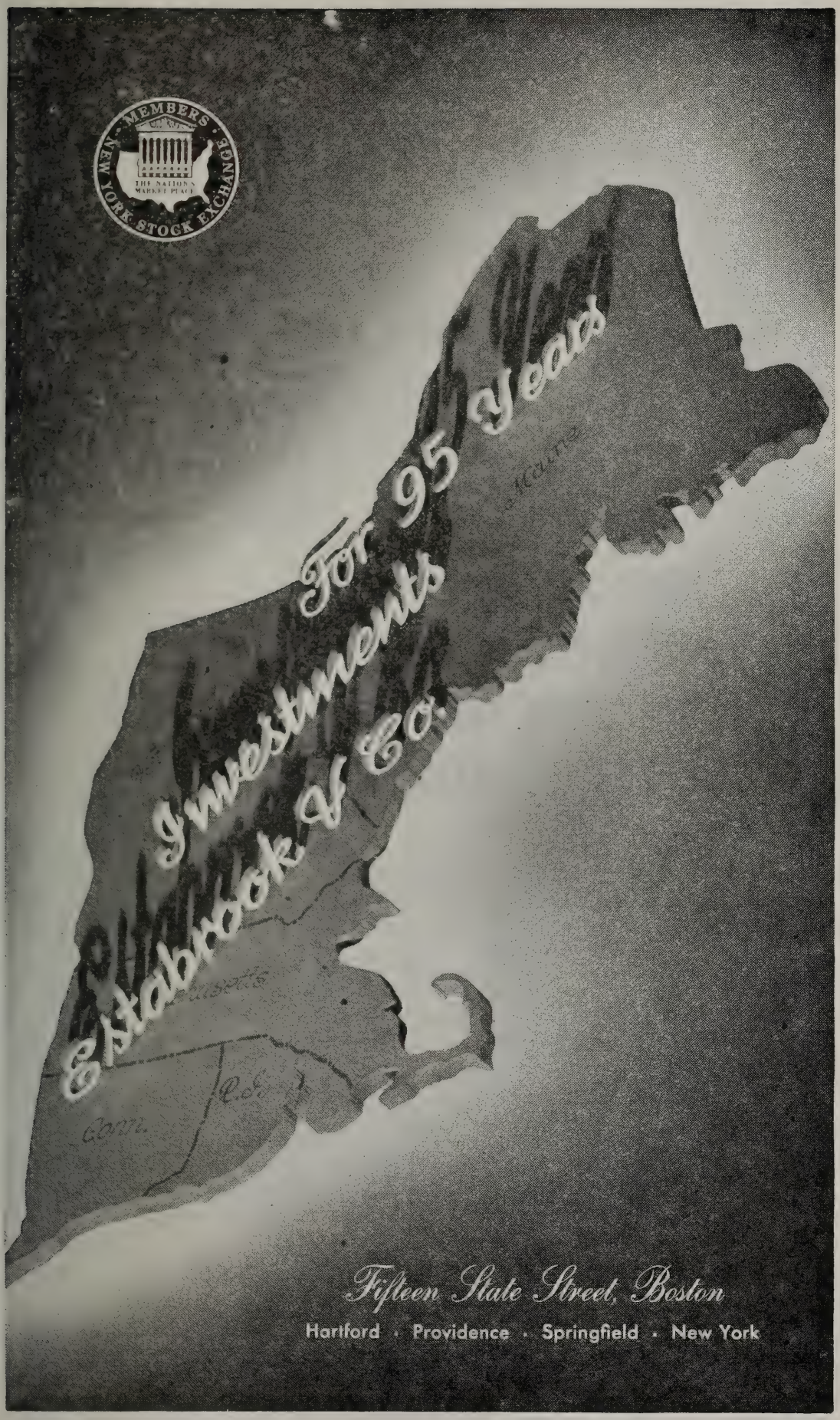
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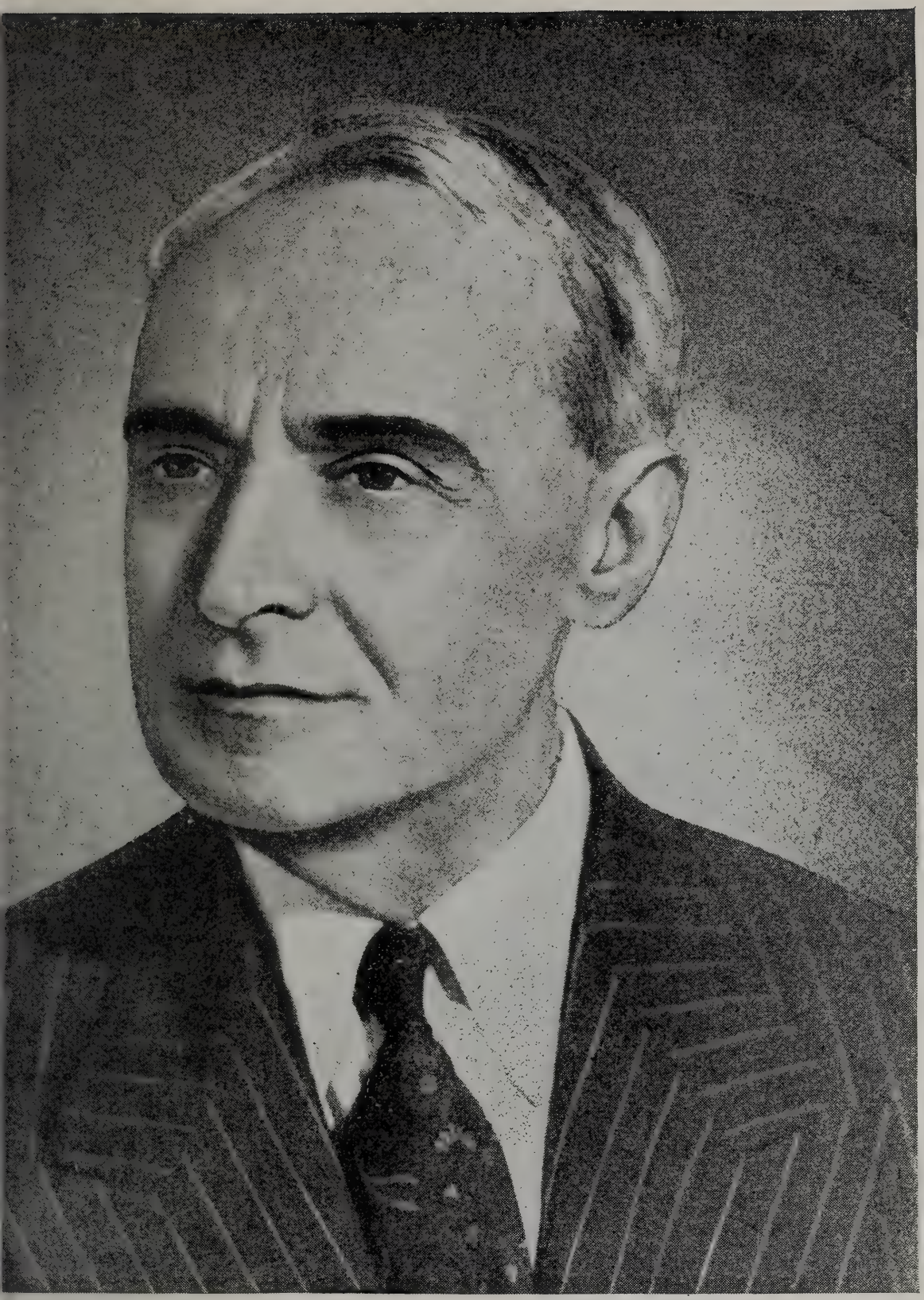

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impressionism or harmonic virtuosity, ostentatious or exuberant, superficial or chaotic, but through the mysteries and surprises of counterpoint and the architectural structure of polyphonic composition. Guarnieri is the least impressionistic of contemporary Brazilian musicians and the most lyrical. For this reason Mario de Andrade calls him 'the best polyphonic composer that our land has produced.'

"Though modern Brazilian music is notable for its national homogeneity, Guarnieri's work also shows strong personal characteristics. The majority of his compositions still are unpublished, but nevertheless his name is already known beyond the confines of his own country. In 1932, several of his compositions were played at the Second International Music Festival in Venice." His music was also heard and applauded in Paris.

"Several of the composer's works have already been performed in the United States. His *Toada Triste* is included in the collection of piano pieces by Latin American composers, published in 1942 by G. Schirmer, New York, under the editorship of Curt Lange. *Toada Triste* is based on a rural Brazilian theme profoundly lyrical in character; the author directs that it should be played 'with great nostalgia.' Gilbert Chase, of the Music Division of the Library of Congress, referred to this composition in his article in the September, 1942, issue of *The Inter-American Monthly;* he wrote that among

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the Latin American composers 'born since 1900, the outstanding figure is undoubtedly the Brazilian Camargo Guarnieri, whose *Toada Triste* is an extremely poetic evocation of Brazilian atmosphere.'

"Guarnieri feels at home in any form of musical composition. Whether he is writing for the piano, for voice, orchestra, or chorus, he has a mastery of form and keeps a lyric quality. In the dramatic field, he has written a magnificent work full of verve and spontaneous humor — *Pedro Malazarte* (1932) — a comic opera in one act based on an episode in the life of the Brazilian Till Eulenspiegel. His *Treze Cançoes de Amor* (1926–37) for voice and piano form a splendid collection in which the original and always inspired melody easily creates its own atmosphere, without depending on an obvious rhythm, for one of the characteristics of Guarnieri's style is his restraint in using so-called national rhythms. Profoundly modern not only in their harmonic content but also in melodic content, these songs are true Brazilian *Lieder* of the highest caliber.

"Some of Guarnieri's most inspired works are choral. Among these are *Très Poemas* for voice and orchestra (1939), with text by his brother, the poet Rossini Camargo Guarnieri; and *Tostao de Chuva* (1941) for voice and twelve solo instruments, inspired by a poem by Mario de Andrade about Northeastern Brazil, a region devastated by drought. In this composition the wailing plaint of the isolated countryside contrasts with the austere Gregorian chant of Padre Cicero, miracle man of that region, giving an effect that is both powerful and tragi-comical.

"Finally, mention should be made of at least two of the composer's

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symphonic works: the Concerto for Violin and Orchestra and the *Abertura Concertante.* The prize-winning Concerto is compact in form. It consists of three movements: *Heroico, Com grande calma,* and *Alegro e ritmado.* The first movement opens with an exposition of the first theme on the violin; this is then developed in variations of notable inventive richness. After a short recapitulation, the composer links the first movement with the second, which is divided into two parts; the third movement is in sonata form. In the first movement, the opening theme is Amerindian in character, followed by variations that are distinctly Afro-Brazilian. The first theme of the final movement of the concerto is northeastern, while the second is inspired by the tunes played on the twelve-string guitar of Sao Paulo, the melody being always in thirds."

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MUSICAL NOMENCLATURE

By Ernest Newman

(Reprinted from "The Sunday Times," London, August 18, 1946)

I was glad to see Mr. Capell jibbing the other day at the notion that we in this country ought to follow our American friends in adopting the German names for the time-lengths of notes — whole notes, half-notes, sixteenth notes, etc. — in place of our own good old crotchets, semiquavers and all the rest of it. I put up with the other method in a German book because I have to; but when these arithmetical subdivisions are reproduced in an American translation of that book, my spirit, as the Bach cantata says, is in heaviness. If I read that in a certain bar of music a dotted demisemiquaver is followed by a semi-demisemiquaver I can see a simple thing like that at once in terms of printed music; I visualise a black note with three little squiggles on its tail followed by another black note with four little squiggles. The thing is lucidity itself. But when I read about a

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dotted thirty-second note being followed by a sixty-fourth note I have to get out a piece of paper and do sums.

I shall be told that the German method is essentially more logical than ours. I do not dispute it; I merely say that over here we have got used to our own method, and there is no more reason to change it now than there is for us to adopt the foreign rule of the road. If the rationalisers want to achieve something really useful, I suggest that they turn their attention to musical nomenclature in general, some of which is about as crazy as it could be. Musical terms are not always what they seem; they may mean nothing in particular, or something altogether different from what you would expect, or different things in different connections, or one thing in one country and another in another. Why should a symphony be called a symphony? The word means simply sounding together, and surely all music is that, more or less — except, of course, when the L. M. N. Orchestra is playing under Mr. X. Y. Z. The Italian word opera signifies a work. Why, in music, should it signify only one type of work? A sonata originally meant a piece played in contrast to a piece sung, a cantata. If then there is such a thing as sonata form, why is there no such thing as cantata form? Hardly a single musical species is rationally named. An overture is surely an opening to something, as in the case of an opera. But today we get concert overtures that open into nothing,

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doors without houses. A prelude implies that something is to follow; in what sense, then, are Chopin's Preludes preludes? An intermezzo is a piece between two others; but how does the term apply to an Intermezzo for piano?

Profoundly as I feel on the subject, I will say nothing about the insult to that noble animal the cat implied in the belief that he is responsible for the supply of catgut. But let us glance at the case of the violoncello, which by some people is misspelled and mispronounced "violincello." From the viol came a smaller instrument to which the name violino was given, the Italian suffix *ino* being a diminutive. The suffix for big is *one;* so the very big viol became the violone (as we would say, the double bass); and a violoncello is a violonecello, a little big viol, *ello* being a diminutive. To refer to Mr. Casals, then, as a cellist, which we all do, is to call him a littlist, and a cello concerto is a concerto for the little whereas the violoncello is big. The English horn is not a horn but an alto oboe. Nor is the basset horn a horn; it is an alto clarinet, devised in the eighteenth century by a German named Horn, who staked out his claim in it by calling it the "basset

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[little bass] Horn," as one might patent the hat Churchill or the boot Wellington. The Italians innocently translated Horn as corno, and so the new clarinet became, and still is, the corno di bassetto (instead of the bassetto di Horn), much in the same way that the old play "Love's Last Shift" was translated into French as "La Dernière Chemise de l'Amour," and "The Mourning Bride" as "La Fiancée du Matin."

If you hear two people talking about the flauto principale, don't take it for granted that they are referring to the first flautist of the orchestra; they may be organists discussing the organ stop of that species. An opera text is only a libretto because the first texts were printed in the handy form of a little book, *etto* (*etta*) being another Italian diminutive; but do not take it for granted, by analogy, that an operatic cabaletta is a little cabal in an opera. *Ino* is a diminutive with a touch of endearment; but a tenorino is not a dear little tenor. You may think that une harmonie is a harmony; but in French it can mean a military band. Then there is the exasperating habit the Germans have of calling B-flat B, and B natural H, a humorous device of Providence, I suspect, to tempt later German composers to write fugues on the name BACH.

Allegro and andante, as numerous correspondents have been anxious to inform me, do not really mean, in Italian, fast and slow, but in

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the one case merry, cheerful, and in the other going, walking (from the verb andare, to go). An Italian chauffeur would be puzzled if, wanting him to step on the gas, you told him to drive più allegro, instead of più presto; and the mother who, believing in the influence of names on character, christens her baby Allegra, hopes that it will grow up to be a cheerful girl, not a fast girl. We can do nothing now about this misuse of allegro and andante, especially the former; what was once a term only of mood has become a term of speed and that's that.

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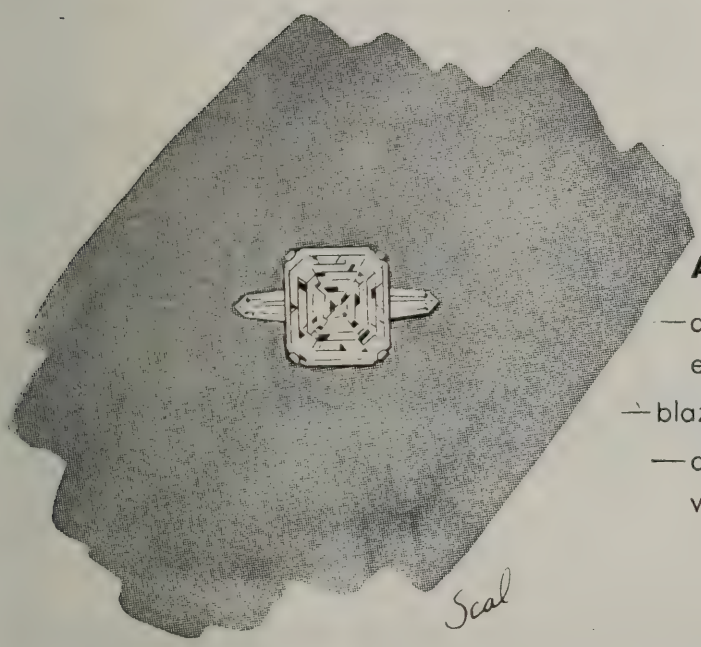
"SCHÉHÉRAZADE," Symphonic Suite after "The Thousand Nights and a Night," *Op.* 35

By Nicolas Andrejevitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at St. Petersburg

Rimsky-Korsakov completed his "Scheherazade" in the summer of 1888 at Nezhgovitzi, 18 versts from Luga, on Lake Cherementz. He conducted its first performance, together with his "Russian Easter" Overture, then also new, at the Russian Symphony concerts in St. Petersburg in the winter of that year. "Scheherazade" made its way to Boston on April 17, 1897, when it was performed by the Boston Symphony Orchestra under the direction of Emil Paur.



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THE development of Rimsky-Korsakov as an orchestral painter found a summit of displayful brilliance in the years 1887 and 1888. "The 'Capriccio Espagnole,' 'Scheherazade,' and the 'Easter Overture,'" so the composer has written in his autobiography, "close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after 'Snyegourochka.' The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

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During the winter season, Rimsky-Korsakov worked upon the filling out of the opera, "Prince Igor," from the sketches which his friend Borodin, recently deceased, had left. But he nourished ambitions to compose two orchestral works of his own — an overture on ritual melodies from the Russian "Obikhod," and "a composition on the subject of certain episodes from 'Scheherazade.'" When the summer season of 1888 brought him his opportunity, he took refuge on the lakeside estate of a friend, carrying his sketches with him, and completed both scores. Dates written under each movement of the autograph score of "Scheherazade" indicate that he wrote the fair copy within a single month: the first movement, July 4; the second, July 11; the third, July 16; the fourth, July 26.*

Rimsky-Korsakov attached this paragraph to the score:

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from

* The composer, according to his habits of precision, made metronomic indications of each change in tempo, and listed the proper duration of the four movements as follows: 8 minutes, 10 minutes, 8 minutes, 10 minutes.

† "Shahryár (Persian), 'City-friend,' was according to the opening tale 'the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before.'" — PHILIP HALE.

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folk-songs their words; and she strung togther tales and adventures."

The composer relates how he has attempted to incite the imagination of his hearers rather than to enchain it by specific episodes:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *leit*-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the

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self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character, — a method that I had to a certain degree made use of in my 'Skazka' ('Fairytale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I. — 'Prelude'; No. II. — 'Ballade'; No. III. — 'Adagio'; * No. IV — 'Finale'; but on the advice of Liadov and

* This movement is marked *Andantino quasi allegretto* in the score.

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others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tales wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights" ') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

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The span of Rimsky-Korsakov's career is the measure of his country's musical growth in general — its infancy, its adolescence, and its ripe maturity. When Rimsky-Korsakov, as a youthful naval cadet in 1861, first tried his hand at a symphony, there was little systematic instruction available to him in St. Petersburg. He had an instinct and a desire to add something different from the Italianate operas which were then current in Russia. Only one opera then existed which could be called truly Russian — Glinka's "Russlan and Ludmilla." When Rimsky-Korsakov died at sixty-four, an immense change had taken place. The Rubinsteins, virtuosos both, had established thorough and productive schools at St. Petersburg and Moscow. Tchaikovsky had come upon the scene and departed, subduing a willing world with his romantic melancholy. And Rimsky-Korsakov's circle at St. Petersburg, more loyal to the tradition of Glinka, had built up that tradition to manifold and flourishing results.

Rimsky-Korsakov's part in the achievement was larger than he is sometimes given credit for. Those who deplore his "improvements" upon the scores of Moussorgsky should bear in mind that however mistaken he may have been, he acted in the best way he knew how and with the method and perseverance characteristic of him. His service to the memory of his colleagues Moussorgsky and Borodin was to devote years of his life to building their disordered (and sometimes gaping) sketches for "Khovanstchina" and "Prince Igor" into performable operas, and to preparing "Boris Godounov" for

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publication. Granted that he failed to understand Moussorgsky, no one (unless it was Stassov) showed any sympathetic understanding of Moussorgsky's deeper aims while he lived. He was regarded by his rivals (and his colleagues too) as never having quite emerged from the status of amateur. For all his original talent, there was some justice in this point of view — witness his interminable struggles with "Khovanstchina."

The amateur strain in the "Kouchka," "The Mighty Five," was a handicap most of them never entirely lived down. It is the more to their credit that they were a phenomenon of sheer stubborn persistency in racial dogma which has never been equalled in the music of any other country. Rimsky-Korsakov was as loyal as any to that dogma, according to his own lights. He labored quietly and unremittingly in the musical vineyard, while the others spent an enormous amount of their good time in preparation and argument.

At first there was little more than theory for them to work upon. When Rimsky-Korsakov and Cui and Moussorgsky first fell into the way of meeting at the house of Balakirev to try things out on the piano and approve or pull them to pieces, they had only "Russlan" to set upon their altar. Those non-Russians who find "Russlan" a little tenuous, in spite of an agreeable Russian folk flavor, simply lack native understanding. It must be so, for that opera is still held by Russian composers in a special and inspiring affection.

So it was with the "Kouchka," and especially in the early days when

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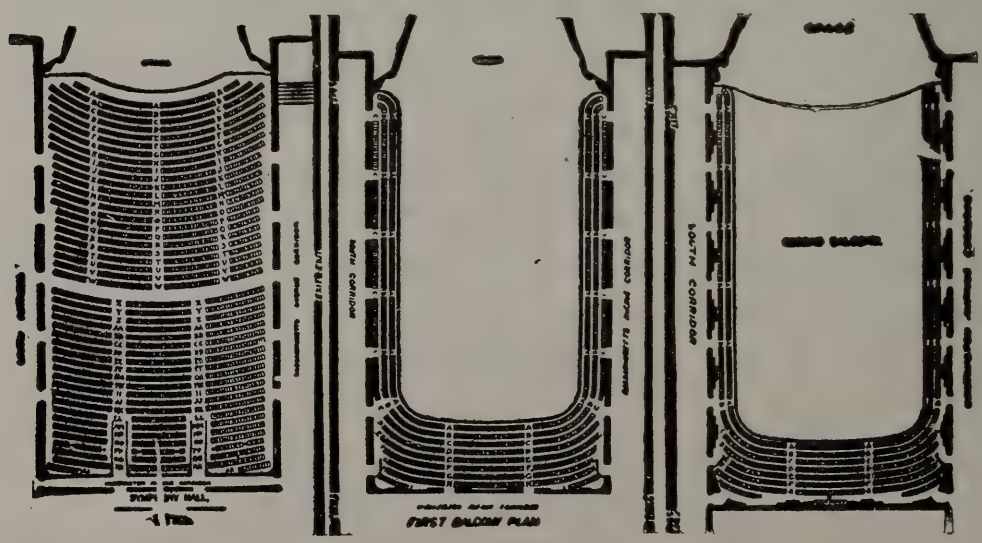

Balakirev was their leader and tyrant. Balakirev was only twenty-five when Rimsky-Korsakov became drawn into his orbit. Cui was Balakirev's elder by one year, Moussorgsky was twenty-two, Stassov thirty-seven. Borodin, older than Balakirev, had not yet made his appearance. Rimsky-Korsakov was only seventeen. His obvious talent made the "baby" of the group Balakirev's special favorite and hope. At first these ardent young musicians had nothing better than their good intentions to commend them. They were a group of students of the intelligentsia type, who were drifting into government service as the obvious means of livelihood. They had picked up a certain facility on the piano, as well educated young men then did, and so worked out little pieces of their own to submit to the others. Rimsky-Korsakov certainly knew very little indeed. Balakirev stood forth in contrast; he was a shining example to the rest in musical competence. He was a brilliant pianist with real professional polish. He alone could set them straight when they were at a loss what to do next with their

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scores. And he took advantage of this position by the characteristic method of stepping in and doing it for them. Balakirev was no proper pedagogue. If he had been, he would not have told Rimsky-Korsakov, then a complete beginner, to go ahead and write a symphony. When these musical dependents learned to spread wing and take flight, they inevitably escaped the arbitrary Balakirev. There was sharp friction in Rimsky-Korsakov's case. It was not ingratitude, but a law of growth. Balakirev, once lord of the roost, was left a lonely and unhappy man.

Balakirev was no mere tyrant. It is plain enough that his personality and his enthusiasm, however inflexible, were tremendously stimulating. There was no listlessness among the "Kouchka" at that time. Rimsky-Korsakov's quick ear for orchestral timbres and his eager inquiry into the mysteries of the orchestra impressed Balakirev at once. Rimsky-Korsakov was not balked by the fact that Balakirev was vague on many points about instruments and did not even know the terminology of systematic harmony. He simply went on inquiring until from some source or other he found out what he wanted to know. It was his special and, it would seem, inborn sense of color that brought him popular success, and this faculty went on developing through his life.

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Many pupils gathered about Rimsky-Korsakov in his later years. He was to furnish models for generations to come. Nothing is more easily and directly copied than orchestral color contrivance, and the copier has the advantage that he can proceed further and add richness. So Liszt had the advantage over Berlioz, Strauss over Wagner, and Stravinsky and Prokofieff, pupils of Rimsky-Korsakov, used his palette as their starting point and worked it up into a still more intricate craft. But the originators in each case have not been superseded. There is something special in the color schemes of Rimsky-Korsakov. His music holds its own, because what is personal in it is inviolable. The advantage of the instruments is always his goal. He exploits them with so loving an ear for what they can do, combines them with such uncanny accuracy of intent, that his orchestra has a special transparent lustre no other composer has quite attained.

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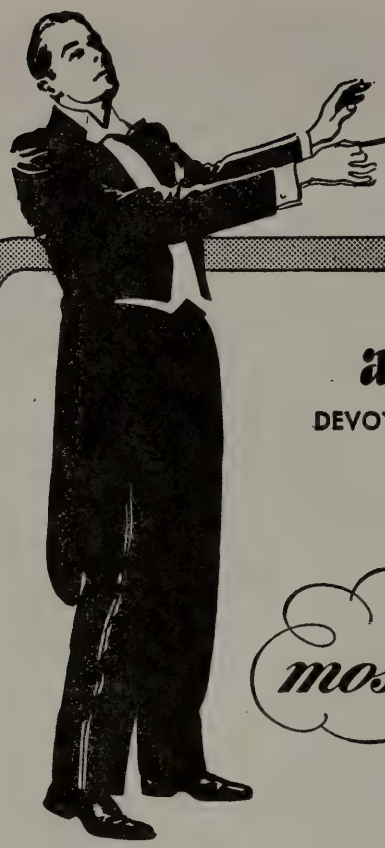

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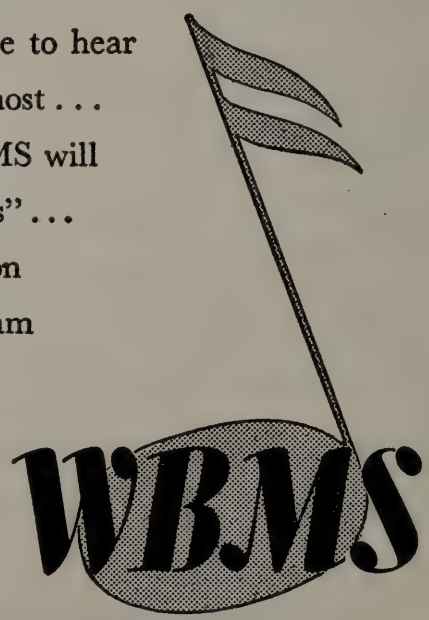

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SATURDAY EVENING, DECEMBER 14, *at* 8:30 *o'clock*

COPLAND.....Symphony No. 3

I. Molto moderato, with simple expression
II. Allegro molto
III. Andantino quasi allegretto
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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The Institute of Modern Art

PAINTERS OF FANTASY

The Institute of Modern Art has arranged the current exhibition in Symphony Hall.

Perhaps the painter of fantasy is closest to the musician of all who work with a brush. It is disarmingly obvious that he is not trying to present a scene but to record an emotion. The objects in his canvas are notes and the music they offer exists in the harmony which the artist has created between them.

Since the fantasist does not represent the outside world as an interest in itself he has nothing on which to impose a moral judgment: for better or worse he is concerned with neither good nor bad, neither justice nor injustice. He is concerned with happiness and sadness and he succeeds or fails as he is equipped with imagination and technical distinction.

We should then not make demands on this lyric quality which asks so little of us, but take quite simply what it has to offer. This does not mean that the fantasist is shallow; he is often more pentrating than the realist, but tragedy is not his vein. Only the greatest genius could create both Hamlet and the Tempest, and here we have Ariel before our eyes.

The selections in view comprise a few widely known names: Ernst, Dali, Tanguy, Matta, Austin and Ozenfant. But if these are a touchstone the emphasis is on painters who are associated with New England, and especially on those painters who are young and whose reputations are still solidifying. Several of these men appear to be at that exciting stage when the artist discovers that he has a language of his own and gives that language a style.

The Institute of Modern Art means to miss no opportunity to underline its concern for these younger painters. At the risk of a seeming disproportion it has chosen to treat some of them more

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fully in order to show the richness and variety of a talent, deeming a mere extensive coverage, one canvas to a painter, too non-committal an approach.

The Institute, now in its tenth year, welcomes the public to its *Tenth Anniversary Retrospective* exhibition in its home at 138 Newbury Street.

FREDERICK S. WIGHT

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1. Beach Fantasy, Channing Hare
2. Drummers, Hopkins Hensel
3. Light Denied, Hopkins Hensel
4. "Clowns," Hopkins Hensel

Lent by Kahil Gibran

5. Premonition and Memory, Kahil Gibran

Lent by the Mirski Gallery

6. Sea Forms, Giglio Dante
7. Cosmic Portrait, Giglio Dante
8. Folk Dance, Esther Geller
9. Call for Boston Light Ale and Beer, Lawrence Kupfermann
10. Astrological Symbol: Ram, John Northey
11. Astrological Symbol: Leo, John Northey

Lent by the Perls Galleries, New York

12. Christmas Day, Carol Blanchard
13. The Croquet Game, Sylvia Fein
14. The Hodeidah Dancer, Karl Priebe
15. The Lion, Darrell Austin

Lent by the Stuart Gallery

16. Prophecy of a New Man, Salvador Dali
17. Portrait of Gipsy Rose Lee, Max Ernst
18. Bouquet in Blue Vase, Howard Gibbs
19. Fantasy by Moonlight, Howard Gibbs
20. Genealogical Mementos, Howard Gibbs
21. Journey into the Night, Howard Gibbs
22. Bird o' Gold, Hermann di Giovanno
23. Ezekiel, Nathaniel J. Jacobson
24. Philosophical Flower, Matta
25. Fisher in the Night, Amedee Ozenfant
26. Through Birds, Through Fire but not Through Glass, Ives Tanguy
27. Melancholia, Karl Zerbe

THE INSTITUTE OF MODERN ART

The Institute is celebrating its tenth anniversary with an exhibition "Anniversary Retrospective" in its rooms at 138 Newbury Street. It is drawn from the forty exhibitions available to the Boston public. Seventeen of these have brought to New England the work of approximately 250 American artists — newcomers considered deserving as well as figures of established reputations — including Hartley, Davis, Austin, Bloom, Shahn, Spruce, Levine, Berman, and Milles. Although its sponsorship has been predominantly American, the painting and sculpture of France has been shown six times, while artists of Britain, Germany, Spain, Cuba, and Mexico were represented.

The Institute plans to take an even more active part in the whole New England community. Its pioneering efforts have encouraged acceptance of — and in a sense have been impetus for — the progressive movements in art and architecture which flourish here today. The following statement by Serge Koussevitzky, made in 1940, is displayed in the galleries: "Not all modern music and modern art will endure, but Boston deserves to hear and see both."

A technical research center for the study of painter's methods and materials is among projects which include work as an intermediary between artist and industry, an extension of library and information services, and a program of circulating exhibitions. But true to its primary function as a center for the presentation of contemporary art in all its phases, work is under way on two major exhibitions to begin the Institute's second decade. January will bring an important marine retrospective of oils as well as watercolors, and in February Luis Sullivan, early twentieth-century prophet of modern architecture, will be given his first exhibition.

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SYMPHONY NO. 3

By AARON COPLAND

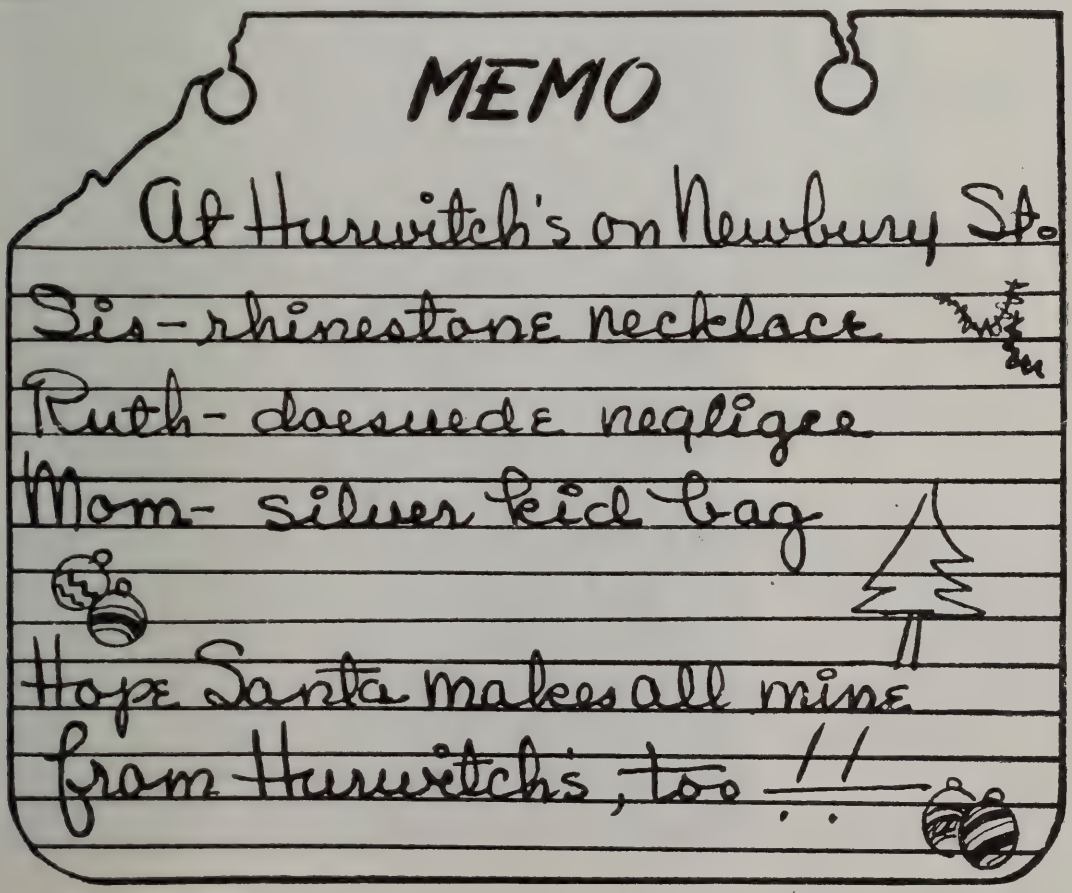
Born in Brooklyn, New York, November 14, 1900

Completed September 29, 1946, this symphony was commissioned by the Koussevitzky Music Foundation and is dedicated "To the Memory of My Dear Friend Natalie Koussevitzky." It was first performed at these concerts, October 18, 1946.

The symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons, contra-bassoon, four horns, four trumpets, three trombones, tuba, two harps, piano, celesta, timpani, numerous instruments of percussion, and strings.

MR. COPLAND wrote his First Symphony (for orchestra with organ) in 1924–25. It was performed by this orchestra February 20–21, 1925, when Mlle. Nadia Boulanger played the organ part. The composer revised this symphony as an orchestral work without organ, and in this form it was performed by this orchestra February 15–16, 1935. His Second Symphony, entitled "Short Symphony," is a work of great rhythmic complexity. It was performed in 1934 in Mexico under the direction of Carlos Chavez. It was repeated there in 1941 and 1946.*

* There has not been a concert performance of this symphony in America, but a broadcast performance by the NBC Symphony, January 9, 1944, under Leopold Stokowski. Copland's "Symphonic Ode," written for the fiftieth anniversary of the Boston Symphony Orchestra, and his "Dance Symphony," which is really a symphonic compilation from his ballet "Grohg," are not considered by their composer to be symphonies in any strict sense of the word.



Mr. Copland divulges that he had been "collecting themes over a period of years with the idea of some day writing a symphony." When he received his commission from the Koussevitzky Music Foundation in 1943, he began actually to plan the symphony. He began work upon the score in August, 1944, during a summer stay in a small Mexican village. The first movement was completed in April and the second in August of the following year. The third movement was finished in January, 1946, and the finale on September 29, barely in time for the necessary copying of parts for the first performance.

"Inevitably the writing of a symphony," says Mr. Copland, "brings with it the question of what it is meant to express. I suppose if I forced myself I could invent an ideological basis for my symphony. But if I did, I'd be bluffing – or at any rate, adding something *ex post facto,* something that might or might not be true, but which played no rôle at the moment of creation. Harold Clurman put my meaning well when he wrote recently that music is a 'reflection of and response to specific worlds of men: it is play, it is speech, it is unconscious result and conscious statement all at the same time.' Anything more specific than that in relation to so-called absolute music is suspect. In other words – to use a well worn phrase – I prefer to let the music 'speak for itself.'

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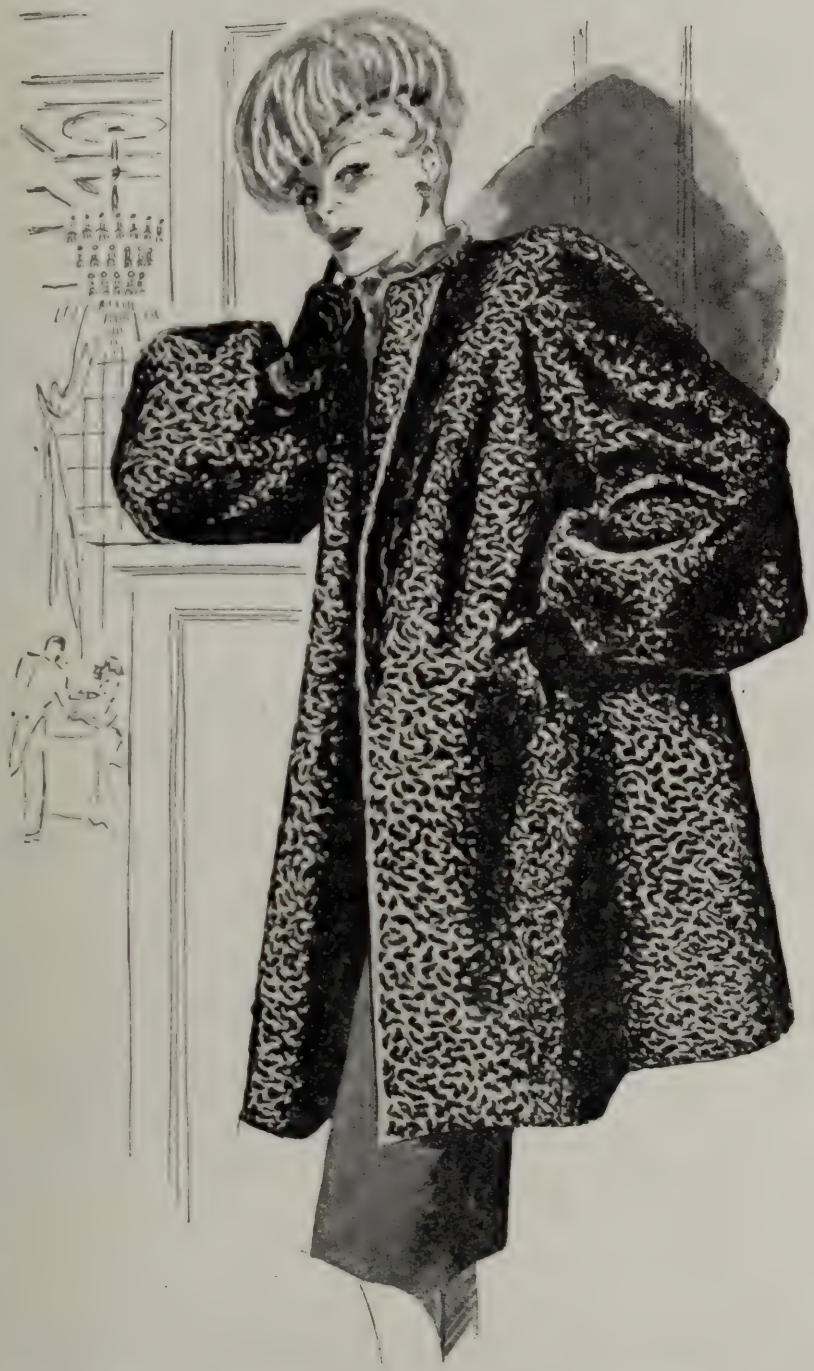

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"One aspect of the Symphony ought to be pointed out: it contains no folk or popular material. During the late twenties it was customary to pigeon-hole me as composer of symphonic jazz, with emphasis on the jazz. More recently I have been catalogued as a folk-lorist and purveyor of Americana. Any reference to jazz or folk material in this work was purely unconscious.

"For the sake of those who like a purely musical guide through unfamiliar terrain I add a breakdown by movements of the technical outlines of the work:

"I. *Molto moderato:* The opening movement, which is broad and expressive in character, opens and closes in the key of E major. (Formally it bears no relation to the sonata-allegro with which symphonies usually begin.) The themes — three in number — are plainly stated: the first is in the strings, at the very start without introduction; the second in related mood in violas and oboes; the third, of a bolder nature, in the trombones and horns. The general form is that of an arch, in which the central portion is more animated, and the final section an extended coda, presenting a broadened version of the opening material. Both first and third themes are referred to again in later movements of the Symphony.

"II. *Allegro molto:* The form of this movement stays closer to normal symphonic procedure. It is the usual scherzo, with first part,

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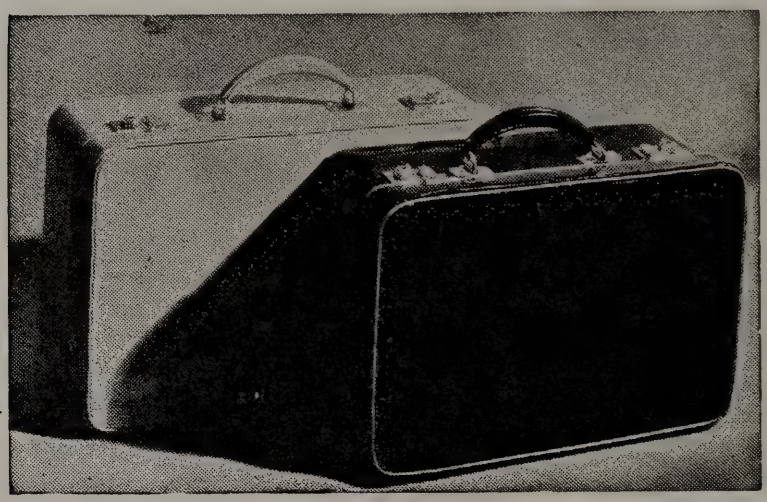
trio, and return. A brass introduction leads to the main theme, which is stated three times in part I: at first in horns and violas with continuation in clarinets, then in unison strings, and finally in augmentation in the lower brass. The three statements of the theme are separated by the usual episodes. After the climax is reached, the trio follows without pause. Solo wood-winds sing the new trio melody in lyrical and canonical style. The strings take it up, and add a new section of their own. The recapitulation of part I is not literal. The principal theme of the scherzo returns in a somewhat disguised form in the solo piano, leading through previous episodic material to a full restatement in the *tutti* orchestra. This is climaxed by a return to the lyrical trio theme, this time sung in canon and in *fortissimo* by the entire orchestra.

"III. *Andantino quasi allegretto:* The third movement is freest of all in formal structure. Although it is built up sectionally, the various sections are intended to emerge one from the other in continuous flow, somewhat in the manner of a closely-knit series of variations. The opening section, however, plays no rôle other than that of introducing the main body of the movement.

"High up in the unaccompanied first violins is heard a rhythmically transformed version of the third (trombone) theme of the first movement of the Symphony. It is briefly developed in contrapuntal style, and comes to a full close, once again in the key of E major. A new



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and more tonal theme is introduced in the solo flute. This is the melody that supplies the thematic substance for the sectional metamorphoses that follow: at first with quiet singing nostalgia; then faster and heavier — almost dance-like; then more child-like and naïve, and finally vigorous and forthright. Imperceptibly the whole movement drifts off into the higher regions of the strings, out of which floats the single line of the beginning, sung by a solo violin and piccolo, accompanied this time by harps and celesta. The third movement calls for no brass, with the exception of a single horn and trumpet.

"IV. *Molto deliberato* (Fanfare) — *Allegro resoluto:* The final movement follows without pause. It is the longest movement of the Symphony, and closest in structure to the customary sonata-allegro form. The opening fanfare is based on 'Fanfare for the Common Man,' which I composed in 1942 at the invitation of Eugene Goossens for a series of wartime fanfares introduced under his direction by the Cincinnati Symphony. In the present version it is first played *pianissimo* by flutes and clarinets, and then suddenly given out by brass and percussion. The fanfare serves as preparation for the main body of the movement which follows. The components of the usual form are there: a first theme in animated sixteenth-note motion; a second theme — broader and more song-like in character; a full-blown development and a refashioned return to the earlier material of the movement, leading to a peroration. One curious feature of the movement consists in the fact that the second theme is to be found em-

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bedded in the development section instead of being in its customary place. The development, as such, concerns itself with the fanfare and first theme fragments. A shrill *tutti* chord, with flutter-tongued brass and piccolos, brings the development to a close. What follows is not a recapitulation in the ordinary sense. Instead, a delicate interweaving of the first theme in the higher solo wood-winds is combined with a quiet version of the fanfare in the two bassoons. Combined with this, the opening theme of the first movement of the Symphony is quoted, first in the violins, and later in the solo trombone. Near the end a full-voiced chanting of the second song-like theme is heard in horns and trombones. The Symphony concludes on a massive restatement of the opening phrase with which the entire work began."

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COPLAND'S NEW SYMPHONY

After hearing Aaron Copland's Third Symphony as performed by the Boston Symphony Orchestra in New York, November 16, Virgil Thomson wrote about the music and its composer in the "Herald-Tribune," November 24.

AARON COPLAND'S Third Symphony, which the Boston Symphony Orchestra played twice recently in New York, once at the Brooklyn Academy and once in Carnegie Hall, is a work that improves on acquaintance. It is not an unfriendly work at any time, for it contains no deliberate obscurity, no voluntary hermetism of style. On the contrary, the composer seems to have made every effort to express his thought clearly and to keep that thought objective, limiting it to matters about which every man and woman has plain feelings. No sentiment expressed is a private one, and no meretricious ornamentation or merely formalistic observance has been allowed to obtrude itself upon the direct communication. Few pieces of that length are more simple, more straightforward.

Nevertheless, many have found the piece confusing. It is the very simplicity of Copland's musical language, in fact, that has long made his music seem difficult. Laymen and even musicians are so accus-

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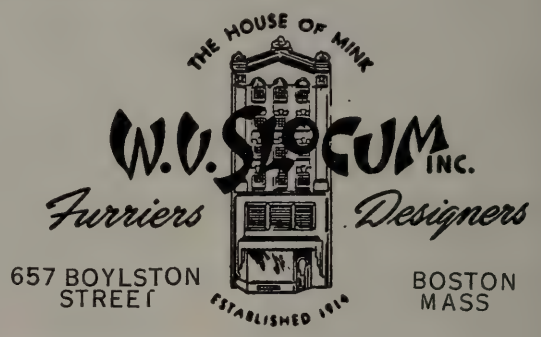

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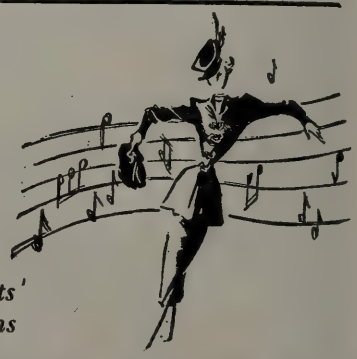

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tomed to composers' exploiting prefabricated stylistic complexities that obscure more thought than they express that they easily mistake transparency for willfulness. Will is involved, of course, but not, on Copland's part, willfulness. I have known him and his work too long to believe him capable of obfuscation. The will that is involved is a determination to communicate, to share with others through music thoughts and feelings that by their common humanity all men can recognize. Copland aspires, I assure you, to no Jove-like pronouncements. Nor is he any double-tongued oracle. He is much more, for all his skill and personal enlightenment, Henry Wallace's "Common Man."

Clarity, however, cannot exist separate from originality. Staleness of language gums up transmission. Some freshness is ever required to dissolve the greases that collect in the machinery of meaning. A novel thought or feeling is often best transmitted through conventional language; its very novelty forces new arrangements among the commonplaces of speech and restores to them significance. Commonly shared thoughts and feelings merit no expression at all unless new phraseology can restore their vigor. Otherwise they get trampled to

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death by repetition. They become slogans and cease to mean anything.

Copland has spent twenty-five years working before the public, and with good co-operation from the public, at the problem of forging a style that will be simple, clear, fresh, of our century and comprehensible to all. He has worked at this in the theater, in the films and in the concert forms. He has discarded in his progress many a too-personal mannerism and mastered most of the still-serviceable classical procedures. If the resultant style remains highly personal, that is because style, real style, is always personal. If it were not, it would have no carrying power. Copland's style, at forty-five, has carrying power. And his Third Symphony, the reflected work of a mature master, is a highly personal work. Nobody else could have written it. It is destined for that very reason, I think, to occupy a niche of some importance in the history of American music.

Whether it will achieve currency in repertory depends on whether our symphony orchestras continue, as they seem to be doing at present, to make a loyal effort to reflect in their programs historical values as these are understood by the professional world of music. It depends also, I venture to propose, on some revision of the scoring. As the work stands, it is difficult to play, even for Boston Symphony musicians,

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and I think unnecessarily so. It lies high for the brass, especially the trumpets, and also for the strings. This elevated tessitura is not only risky for players but uncomfortable for listeners, since it gives an effect of strain and produces a purely nervous anxiety that is no part of the work's intrinsic emotional expression.

A predominance of treble ranges is, however, necessary to the desired expression. The work is conceived all through as high and shining in sonority, and for the most part it comes off that way. That is one of its great beauties. It is only that in certain passages, on account of instrumental (and auditory) fatigue, the sound of it ceases to glow, becomes small and cold and ineffective. This is particularly true at the end, where a lack of freshness, both thematic and tonal, adds to the sonorous disappointment. A systematic obscurity in the bass pitches, due partly to tonal contradictions and partly to undue percussive reenforcements, seems also, to this listener, to require correction. And the final peroration needs, if only for acoustical reasons, counterpoint.

Orchestration, as a matter of fact, is the imperfect element in Copland's musical mastery. He expresses himself freely only through keyed instruments — the piano, the woodwinds, the trumpets, the horns and the keyed percussion. He is stiff in his dealings with violins and

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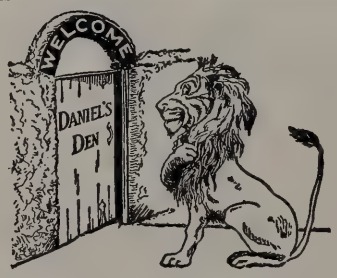

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with trombones, and he is a bit heavy-handed with the larger drums. These instruments do not respond to his will as joyfully as the keyed ones do. Copland's music has always a certain tension, both tonal and rhythmic; that is one of its most commanding traits. Inefficiencies of instrumentation that add to this natural intensity acoustical blur and a strained tonal quality due to executional uncertainty tend to make the expression itself seem precariously balanced over a chasm of some kind.

I do not think that that balance is permanently so precarious in Copland's music as it sounds on first hearing, though I do find that his orchestral works lack freedom in string writing. The Third Symphony is no less stiff in that regard than his earlier ones. The musical material itself, on the other hand, is more interesting, for the most part, and more expressive. The nature of the work's expressivity is as plain as a newspaper editorial. It is pastoral and military, the two theses being contrasted through three movements which do not differ much from one another either thematically or emotionally. They are resolved in the fourth by a transformation of the chief military material into a hymn and of the first theme, hitherto pastoral and meditative, into a sort of triumphal affirmation of faith in the pastoral virtues.

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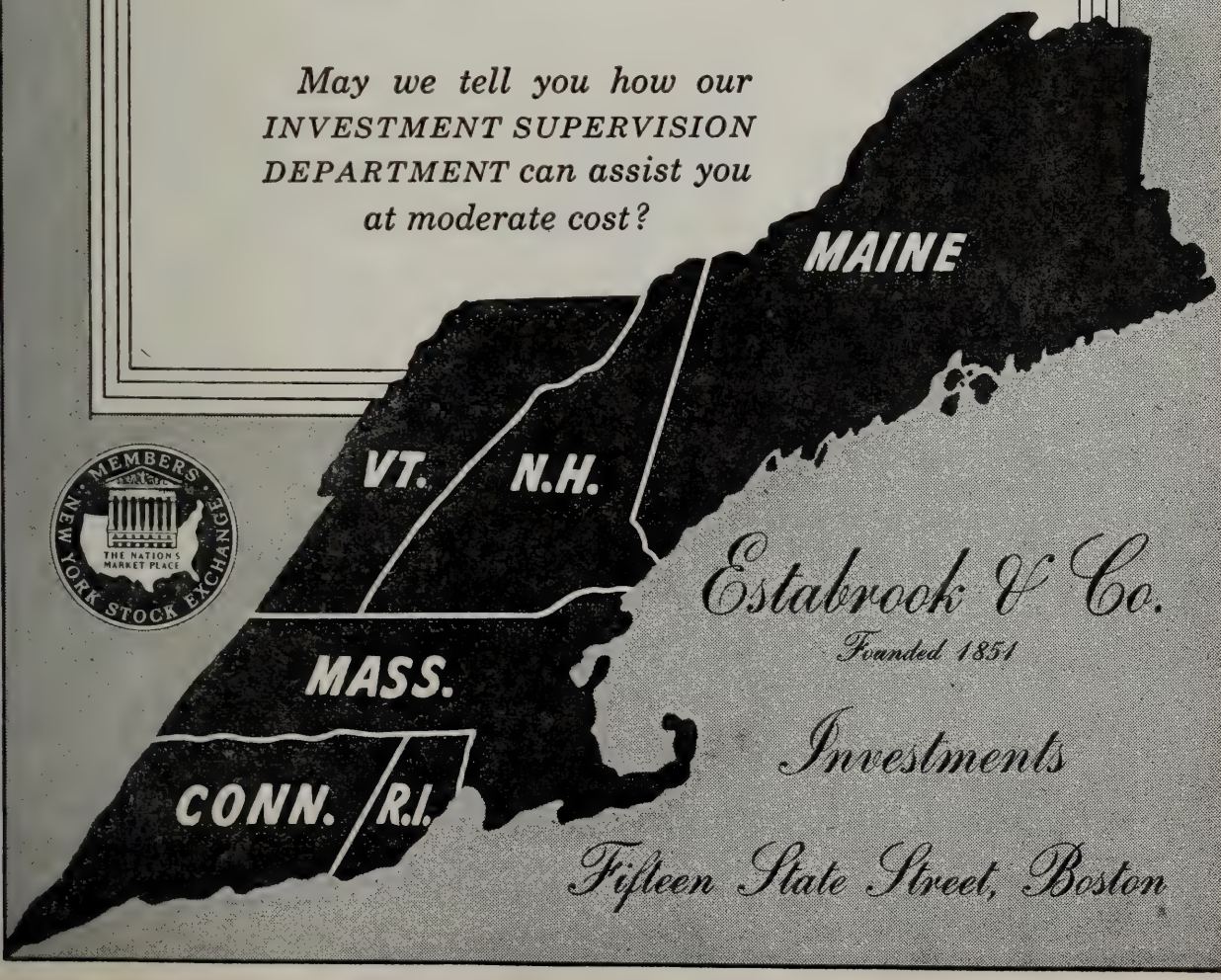

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There is nothing to question about such a program, since it is obviously sincere. Neither is there anything to question about the composer's choice of musical material, his thematic and contrapuntal handling. These are the result of reflection and not subject to invalidation through anybody's veto, since what a mature artist says is usually what he means. We cannot contradict that; we can only listen or walk away or, as critics, describe and comment. I think Copland has said what he meant to say, minor inefficiencies of rhetoric notwithstanding. If this is true; and if it is also true that Copland is emotionally sincere, as he has always given both friends and public every reason to suppose, then he is a great man. And his Third Symphony, whether it is a masterpiece or not and whether or not it ever becomes a popular favorite, is great music, if that term has any meaning.

What is great music? It is real music. What is real music? It is music that says, on the whole, most of what its author, as a mature artist, no matter what his age, has wished to say. What is a mature artist? It is any free-lance worker who has practiced his profession long enough to know on inspecting his finished work whether it really says most of what he has meant to say and who is willing for his work to mean forever what it does in plain language really say. Any composer who crawls thus naked out on a limb has written great music. Shooting him down will not wipe out that fact. It will merely prevent his doing it again. I should like Copland to do it again.

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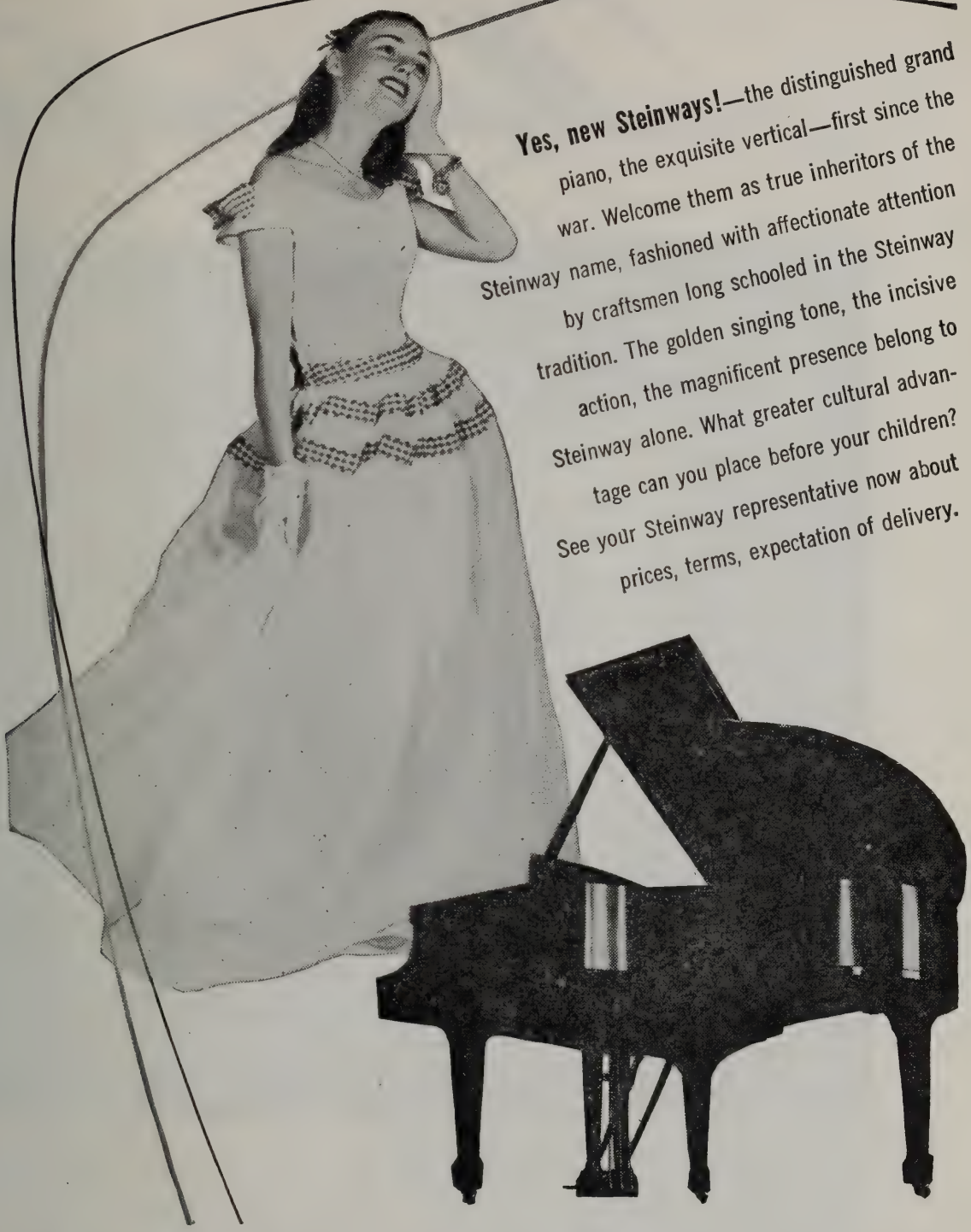

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THE CHALLENGE OF THE HARPSICHORD

By Ralph Kirkpatrick

(From "Modern Music," Fall, 1946)

The harpsichord owes its current revival largely to the interest of the present generation in music of the seventeenth and eighteenth centuries. A more discriminating sense of style and an increased historical consciousness have created a desire to hear the music of the past in its original and purest form. But the harpsichord's increasing popularity is due also to certain changes in musical taste, which are as conspicuous in the composition of new music as in the performance of old. Sonorities long absent from the world of classical music have reappeared, and a preference for the bittersweet and pungent is evident in orchestration and performing styles, both of classical and popular music. A new hunger for the music of line rather than mass, for rhythmic precision and sinewy articulation, is a counteragent to the overblown dynamics and thick impasto of post-romantics. As the piano passed its apogee, composers began to treat it like something it was not. The guitar regained a certain popularity outside the few countries where it had always flourished, and the harpsichord too

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began to seem less archaic and more a genuine expressive medium for musical thought.

If the harpsichord has again become a classic instrument for the performance of seventeenth and eighteenth century music, for the general public it is still a novelty as a vehicle for modern music. And yet it is astonishing how many composers have written for it in the last twenty-five years. An impromptu list compiled by this writer includes about forty names, more than half of them well-known composers. Most of this music was written especially for certain performers and very little has been published. Some of it is piano music adapted for the harpsichord by means of a simple operation on the title page, and some of it is genuine harpsichord music. Among those works written directly for the harpsichord there are varying degrees of success, according to the composer's familiarity with the instrument, but mostly according to the nature of his musical style. Some can write well for harpsichord with only a limited knowledge of the instrument, while others will never be able to adjust their thought to its rhythmic and linear inflections.

Many modern composers use the specific color of the harpsichord in combination with other instruments. Among the best known and most successful ensemble pieces are Falla's *Harpsichord Concerto* and the Florent Schmitt *Trio*. Noteworthy are the Robert Oboussier *Odes*

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of Klopstock with coloratura soprano and oboe, the sonatas with violin by Milhaud and Piston, and other works by Rieti, Martinu, Luening, Kaminski, Hans Weisse, Arthur Cohn and Mary Howe. Harpsichord concertos have been written by Poulenc, Wolfgang Fortner, Emil Peeters, Wilhelm Maler, Dante Fiorillo, Charles Naginski and Hubert Lamb. Falla's masterpiece, *El Retablo,* contains a harpsichord part. There are solo pieces by Delius, Oboussier, Luening, McBride, Virgil Thomson, Lou Harrison, Castelnuovo-Tedesco and others. The largest and most successful is the *Fantaisie Symphonique* by Ernst Lévy.

These works show great stylistic variety. Some are entirely contemporary in feeling, some archaistic throwbacks to earlier styles, some experiments in particular problems of composition or instrumentation. Nearly all are straightforward and consistent expressions of their composers, but several of the best are not perfectly conceived for the instrument. A few are almost completely idiomatic, notably the pieces by Oboussier, Schmitt, Lévy, Piston and Fiorillo, and the harpsichordist has little difficulty in realizing their musical intentions.

Almost all linear music and genuine counterpoint is successful on the harpsichord. The best examples, ranging from the simple to the complex, are by Thomson, Piston and Lamb. Yet Lévy's *Fantaisie* and

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the slow movement of the Falla *Concerto* deal most effectively with blocklike harmonic masses of sound. The instrument lends itself extremely well to dissonant harmonies and pronounced rhythmic figures. Jazz sounds excellent on the harpsichord. Good counterpoint, clear rhythmic syntax, and the logical knitting of parts provide a musical structure which is less dependent on the instrument used, and such music, even if not conceived in terms of the harpsichord, can often still sound well on it. But the harpsichord generally tends to expose all superfluous notes or details not clearly designed for a melodic or rhythmic function. Many full sound effects which can be made effective on the piano fail completely on the harpsichord.

Chords, in much new harpsichord music, show miscalculation by being too widely spaced or poorly balanced. The enormous variety of registration possible on the modern harpsichord and effect of its colors on the texture have frequently escaped modern composers. The spacing of chords is greatly affected by the use, either singly or in doublings, of the sixteen- and four-foot registers of the harpsichord. Doublings that are necessary on the piano become superfluous, while those of another nature take their place. Often, with the piano in mind, composers ask for chords or sudden jumps which are difficult, if not impossible, to execute smoothly without a sustaining pedal.

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music is composed. Thickness can be achieved by many voices spaced closely, thinness by two or three widely spaced. Two notes sounding simultaneously are louder than one. A *forte* can be produced by a massing of notes, either simultaneously or in quick succession, as contrasted with the *piano* of a few separate notes. Close, exact spacing often sounds louder than wide spacing. The speed and direction of arpeggios may be used to control the inflection of relative harmonic intensity in a series of chords. The motion of parts on the harpsichord can produce great variety of sound, and the rhythmic inter-relationship between different parts is of enormous importance in the inflection of many-voiced music. Skilful composers and continuo players in the eighteenth century managed the progression of their parts to indicate the fluctuations of musical expressivity. By thickening and thinning textures, by tying and repeating notes, by adding and subtracting voices, by doublings and innuendoes, they managed to express the preparation and resolution of dissonances and to reinforce the fundamental harmonies. By the same devices they were able to provide accents, rests, intensifications and relaxations of the rhythmic phrase. The inflection of a melody was controlled not only by its own inherent structure but greatly aided by the conduct of simultaneous or accompanying parts.

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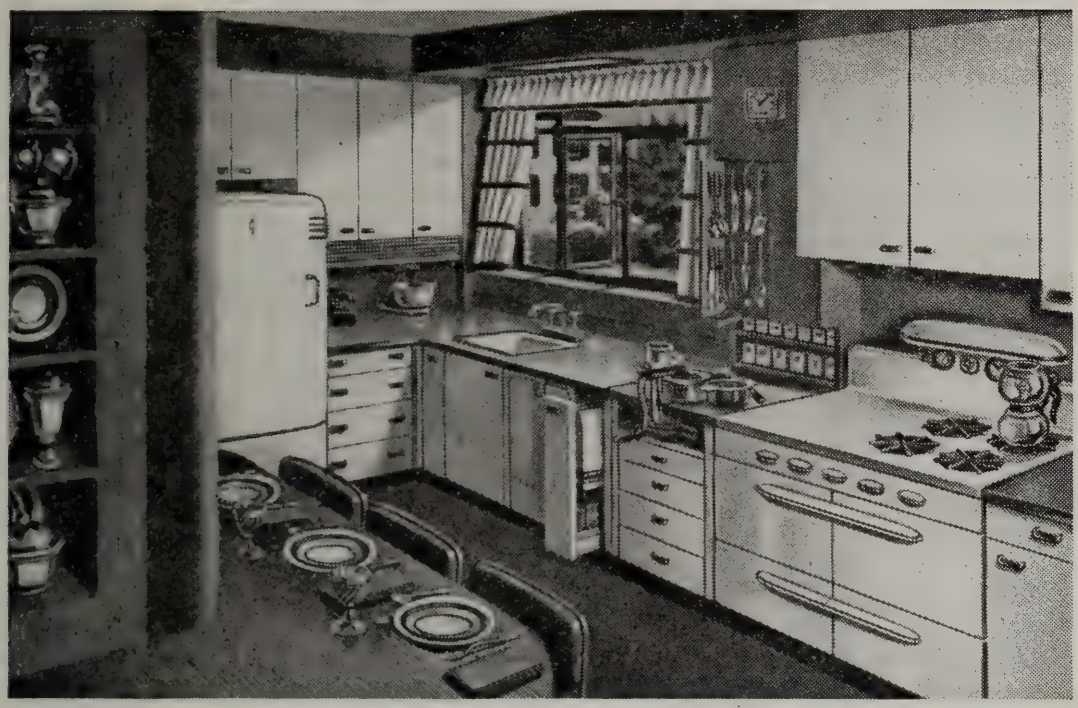

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The vocabulary of broken chords known to the eighteenth century accompanist of recitatives was endless, and it is regrettable that Falla seems to have realized this only partially. Fast motion, either in broken chords or stepwise, produces the greatest volume and brilliancy of sound. Slow motion especially requires skilful syncopations and interlocking parts, incorporation in the actual texture of the natural accents and shadings, to achieve the psychological tension which is substituted for sustained sound. Often a slow movement in which the sustaining of sound is only illusory can be more intense on the harpsichord than on the organ, where the sustained quality is real and makes no demands on the imagination.

The possibilities of two keyboards for simultaneous contrast in color are best realized by the composer in terms of two equal voices or dominating voice and accompaniment. Many special effects are possible, but these vary greatly according to the particular instrument used, for harpsichords are no more standardized than organs. Like the composer for the organ, the harpsichord composer who shapes his music too closely to the special sonorities and registers of any one instrument faces difficulty in the conversion of his music to another. Thus it is often advisable to note the basic inflections and proportions of sound, and leave to the player the final adaptation to the instrument.

Writing for the harpsichord can be a first class discipline for the composer. Its very limitations — the relative lack of sustaining power, the lack of dynamic flexibility — force the composer's attention to the fundamental elements of musical expression, to flawless melodic

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declamation, sustained rhythmic pulse and eloquent gesture, to perfectly knit harmonic phrases. The harpsichord offers the same challenge to the musician as hard stone to the sculptor.

In new music for the harpsichord, only a small part of the instrument's resources have yet been employed. Composers have been attracted by its warmth, brilliant tone, its capacity for linear clarity and rhythmic definition, its variety of color and doublings, but few have fully profited by these advantages. There is a wealth of sound effects never yet exploited, even in the eighteenth century. As an ensemble instrument with strings, voice or winds, the peculiar virtues of the harpsichord are a matter of general knowledge. It is hardly to be expected that the harpsichord will ever regain its former position and certainly it will never displace the piano. But along with other rarer yet irreplaceable instruments it will have an honored role. It is to be hoped that future composers, increasingly familiar with the instrument, will contribute to it a rich new literature.

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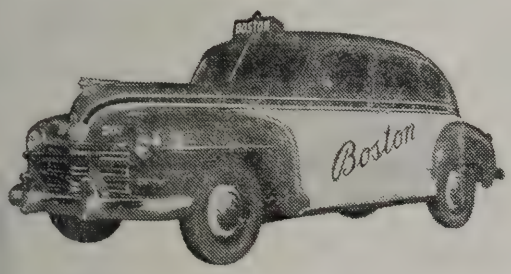

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CONCERTO IN D MAJOR FOR VIOLONCELLO

By Franz Joseph Haydn

Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This Concerto was composed at Esterház in the year 1783. The instrumentation in the present usage calls for wood winds in two's, two horns, and strings.

The following 'cellists have played the concerto with the Boston Symphony Orchestra: Anton Hekking (November 22, 1890); Hugo Becker (January 12, 1901); Heinrich Warnke (November 15, 1913); Josef Malkin (December 12, 1914); Jean Bedetti (March 11, 1921); Pablo Casals (January 1, 1926); Gregor Piatigorsky (April 1, 1932) (in a programme of Haydn's music commemorating the two hundredth anniversary of his birth; Raya Garbousova (November 29, 1935); Emmanuel Feuermann (November 3, 1939); Gregor Piatigorsky (December 18, 1942).

During his many years under the employ of the house of Esterhazy, but more particularly as *Kapellmeister* at the Esterház estate, the "Hungarian Versailles," Haydn wrote instrumental or dramatic music for every entertainment his prince gave — a vast amount in all. Of concertos alone there were some twenty for clavier, nine for violin, six for 'cello, three for baryton,* one for double-bass, five for lyre, two for flute, four for horn, one for clarino. The six violoncello concertos all

* As a result of the fact that Prince Esterhazy himself was proud of his ability on the baryton (a viola da gamba with underlying sympathetic strings) Haydn wrote no less than one hundred and seventy-five pieces for this instrument. The composer sought to compliment his master by learning to play the instrument himself. But the Magnificent One frowned, preferring to shine alone and unchallenged.

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belong to the years 1771–83 (within the Esterház period), and this one in particular Haydn composed in 1783 for Anton Kraft, his virtuoso friend whom he had brought from Vienna five years before to take the first desk in the Esterház orchestra. Later Kraft became chamber musician to Prince Lobkowitz, whereby Beethoven knew his abilities and, it is said, composed the 'cello part in the triple concerto for him. Anton Kraft was ambitious to compose, took lessons from Haydn at Esterház, and wrote several pieces, including a concerto for violoncello. It is said that Haydn, finding that the preoccupations of the composer interfered with the duties of the performer, discontinued the lessons. It has even been conjectured that it was Kraft who wrote the concerto which goes under Haydn's name. Since this concerto was known and published as Haydn's (it was the only one of the six to be printed until recent years), the burden of proof would rest with those who question its authenticity, nor has any convincing proof appeared.

The opinion of Karl Geiringer, an eminent Haydn specialist and the author of "Haydn – A Creative Life in Music," should certainly bear weight in this controversy. His comments on the subject in his new book are as follows: "The authenticity of the violoncello concerto in D major has recently been doubted*; it has been suggested that

* H. Volkmann, *"Ist Haydn's Cellokonzert echt?"* in *Die Musik* (March, 1932).
Donald Francis Tovey, in his "Essays in Musical Analysis," assumes the Concerto to be Haydn's, but in an addendum to his volume on concertos admits to having read Dr. Volkmann's treatise and to having been converted and ready to give "Kraft the credit for a very pretty piece of work in a form in which Haydn never put forward his full powers." But Professor Tovey's stand is not inconsistent. His analysis had shown a certain lukewarmness toward the music.

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Anton Kraft, a 'cellist of the Eszterházy orchestra and pupil of the master, not Haydn, was its author. But there is nothing among Kraft's known, and incidentally rather mediocre, compositions to justify the attribution of a masterpiece like the D major concerto to him, while this work certainly finds a place among the compositions of the mature Haydn. The part of the solo instrument is not only brilliant but has been made the center of the composition and all other instruments look to it for leadership. The following notice appeared on the first edition of the concerto published after Haydn's death by Johann André in Offenbach on Main: *'Edition d'après le manuscrit original de l'auteur.'* Köchel, the great Mozart scholar, saw this manuscript carrying Haydn's signature and the date 1783 in the collection of Julius Rietz in Dresden, and although it seems to have been lost now, there is no reason to doubt Haydn's authorship, particularly since the work is listed in the master's own catalogue."

Haydn's score, which called for only oboes and horns in addition to the strings, was considerably edited by François Gevaert, the Belgian musician, who added flutes, clarinets and bassoons (in pairs) and inserted new cadenzas.

The first movement, in common time, opens with a long exposition by the *tutti.* The Adagio is in A major, 2-4. The solo part, carrying the burden of the melody, is often mingled with the voice of the bassoons. The final allegro is again in D major, 6-8. The cadenza is written over a long pedal on the dominant.

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GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra, in Schumann's Violoncello Concerto in A minor.

Mr. Piatigorsky has performed Haydn's Concerto with this orchestra April 1, 1932, and December 18, 1942. He has also performed concertos by Mozart, Schumann, Saint-Saëns, Dvořák, Bloch ("Schelomo"), and has played on two occasions in Strauss' "Don Quixote." He has participated in introducing concertos by Berezowsky ("Concerto Lirico"), Prokofieff, Hindemith, and Dukelsky. Last summer he played in Brahms' Double Concerto (with Erica Morini) at the Berkshire Festival, August 4.

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HAYDN – THE UNPERFORMED COMPOSER

The Epilogue to Karl Geiringer's recently published Life of Haydn (W. W. Norton) is here quoted.

DURING the last years of his life Haydn's mind dwelt more in the future than in his own time. He was absorbed in thoughts as to what impression his works would make on posterity. The one thing that really mattered was the eternal life of his compositions or, as he himself expressed it with a characteristic understatement, that he "would not wholly die."*

It cannot be denied, however, that these fervent hopes have been only partly fulfilled. The peculiar nature of Haydn's work and his position in the history of music seem to be responsible for this fact.

Haydn was almost thirty years old before he began to develop a personal style and it took him another twenty years to reach artistic maturity. By then he had become the undisputed leader in the instrumental music of his period. German and Italian elements were fused in a masterly manner in his compositions and the polyphonic style was organically inserted in a musical texture that was basically homophonic. The result was a completely logical and strongly coherent

* These words, which were mentioned by Haydn in his letter to the French musicians in thanks for the medal by Gatteaux, are really translated from the ode by Horace, *Non omnis moriar*, which was also used later by Neukomm for the inscription on Haydn's grave.

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work of art which displayed a perfect blend of gaiety and humor with hymnic, passionate, and even tragic elements.

Although Haydn and Mozart worked together to reach the perfection of the classical style, their music shows the same fundamental difference that may be found between the works of Bach and Handel. Haydn, like Bach, was primarily a composer of instrumental music; Mozart, like Handel, a master of vocal inspiration. Haydn and Bach were forever *playing;* they thought in terms of instruments even if they wrote for voices. Handel and Mozart were always *singing;* they imagined voices even if they composed for instruments. This is certainly one of the facts determining the effect of their music on posterity.

The artistic message of the humble Austrian musician was eagerly accepted by some of the greatest composers of the nineteenth and twentieth centuries; in their instrumental compositions they followed his lead. Beethoven, while refusing to be Haydn's pupil in counterpoint, nevertheless found in the older composer's skillful part-writing, his developments full of dramatic tension, his economy and concentration sufficient reasons for imitation. Schubert was influenced in his piano works as well as his chamber music by Haydn and Brahms was one of the most faithful students of the old master's works. Even the chamber music of a contemporary composer like Hindemith is in some respects dependent on the quartets of the composer of Eszterháza.

For all this the fact remains that after Haydn's death his work did

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not really have the position in musical life that it deserved. Comparatively few of his symphonies and string quartets were performed, while the church music, the piano works, and even the oratorios were all but forgotten.

The reasons for this are not hard to find. To the romantic period Haydn's music seemed too serene, too simple and straightforward; his utter lack of ambivalent or morbid moods made his compositions appear as "too uncomplicated." A natural inclination among the English-speaking people toward vocal music also made for a certain distrust of the instrumentalist Haydn. Added to this are a number of individual reasons: the reluctance of choir directors to enlist the help of orchestras for the performance of choral works and the difficulty of playing Haydn's oratorios and masses with only an organ accompaniment; the lack of a real chamber music tradition particularly in the United States, where the formation of a group of instrumentalists is usually checked by the difficulty of finding viola and violoncello players; the conservative taste of both orchestral conductors and audiences who like to hear again and again the same symphonies without bothering to investigate the many unknown compositions of equal value.

In spite of all these obstacles a renaissance of Haydn's works seems to be under way. The feeling of the twentieth century is no longer primarily romantic and interest in eighteenth-century music is permanently growing. In the last forty years many hitherto unknown compositions of Haydn were made accessible in modern editions and a quantity of good recordings are available. Moreover, an increasing number of young musicians are taking up the study of orchestral instruments and it is to be hoped that before too long the numerous singers will be balanced by an equal number of players. In this case both chamber music groups and orchestras will need music of great artistic value, which at the same time is not too exacting from a technical point of view. The musicians are bound to turn to Haydn and to find out that more than thirty symphonies by the composer of Eszterháza, an equal amount of his string quartets, and a great number of larger chamber music compositions (*notturni, divertimenti,* and others) are well worth being played. Added to this group may be some

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of the piano sonatas (the beautiful one in C minor, for instance, is known only to very few pianists), the F minor piano variations, several piano trios, and some of the concertos (apart from the violoncello concerto, those for trumpet, horn, piano, and violin). As soon as adequate orchestral accompaniment is provided, the vocal composer Haydn will also be in greater demand. Then the two great oratorios, especially the badly neglected *The Seasons,* and excerpts from the great masses (which would be effective also in concert performances) might be regularly performed. As a preparation for the larger choral works, the rounds and canons and the three- and four-part choruses could be used, while some of Haydn's comical or partly comical operas would delight both amateurs and professional groups.

Such a development is by no means utopian; it can and will materialize. Then the truth of the words by Paul Henry Lang will be fully realized: "Haydn's works occupy a definite position in our musical life, a position that could not be filled by anyone or anything else. Love of life, wholesomeness, clarity, purity of feeling, noble and profound sentiments, inexhaustible humor, and impeccable craftsmanship are the characteristic traits of his art which should be treasured by us in whose art they appear so seldom."*

* *Music in Western Civilization* (New York: 1941).

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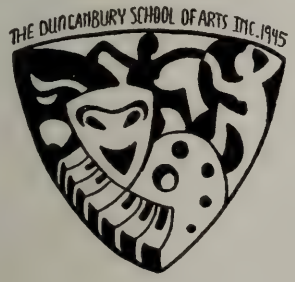

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Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

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IN March of 1848, Wagner put the last touches upon his *"Lohengrin,"* and in May of that year his political activities resulted in his exile from Germany. He therefore had no direct supervision of the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. *"Lohengrin"* had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and after a few years of managerial hesitation, went the rounds of the principal opera houses of Germany and Austria.

Franz Liszt, the first champion and first producer of *"Lohengrin,"* has described the Prelude in this way: "It begins with a broad, reposeful surface of melody, a vaporous ether gradually unfolding itself, so that the sacred picture may be delineated before our secular eyes. This effect is confided entirely to the violins (divided into eight dif-

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ferent desks), which, after some bars of harmony, continue in the highest notes of their register. The motive is afterwards taken up by the softest wind instruments; horns and bassoons are then added, and the way prepared for the entry of the trumpets and trombones, which repeat the melody for the fourth time, with a dazzling brightness of colour, as if in this unique moment the holy edifice had flashed up before our blinded eyes in all its luminous and radiant magnificence.

"But the flood light, that has gradually achieved this solar intensity, now dies rapidly away, like a celestial gleam. The transparent vapour of the clouds retracts, the vision disappears little by little, in the same variegated fragrance from the midst of which it appeared, and the piece ends with a repetition of the first six bars, now become more ethereal still. Its character of ideal mysticism is especially suggested by the long *pianissimo* of the orchestra, only broken for a moment by the passage in which the brass throw out the marvellous lines of the single motive of the Prelude."

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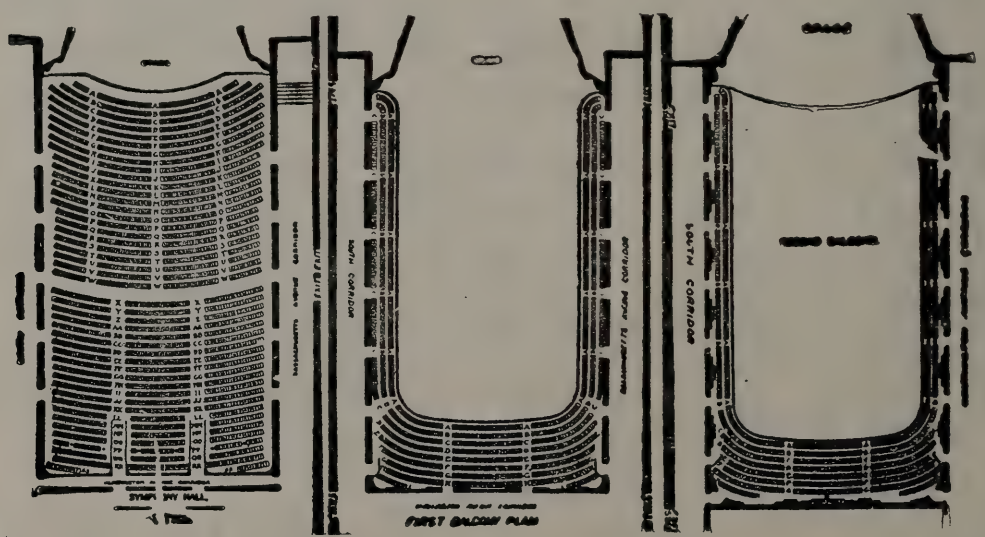
The most recent performance in this series was March 1, 1946.

The score of the Prelude calls for these instruments: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, harp and strings.

WAGNER, whose ideas for music dramas were always considerably ahead of their fruition, first conceived plans for *"Die Meistersinger"* (and *"Lohengrin"* as well) in the summer of 1845, when having completed *"Tannhäuser"* he was anticipating its first production. A humorous treatment of the early guilds, of Hans Sachs and his fellow tradesmen, occurred to him as an outgrowth from the Wartburg scene in *"Tannhäuser"* and its contest of song. He carried the project in the back of his mind while more immediate concerns — *"Lohengrin"* and the *"Ring"* — occupied him. Then came *"Tristan,"* and only after the *"Tannhäuser"* fiasco in Paris, in 1861, did he give his complete thoughts to his early Nuremburgers, and draw his libretto into final form. At once, with a masterful assembling of fresh forces as remarkable as that which he had shown in plunging into *"Tristan,"* he put behind him the impassioned chromaticism of the love drama and the Bacchanale, and immersed himself in the broad and placid periods, the naïve folk style of the early guilds. He built



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up readily, and for the first time, a strictly human world, free of gods, legendary heroes, and magic spells.

He went to Biebrich on the Rhine to compose *"Die Meistersinger"* and in the early spring of 1862 had completed the Prelude, begun the first act, and sketched the prelude to the third — fragments implicating a fairly complete conception of the ultimate score. Wagner even planned on finishing *"Die Meistersinger"* for performance in the autumn season of 1862, but intruding troubles — notably the entanglements with love, politics and royalty in Munich, which enforced his departure from that city — these events delayed his score, which was not finished until October, 1867.

The Prelude was performed from the manuscript at a concert especially arranged by Wendelin Weissheimer at the Leipzig Gewandhaus, November 1, 1862. Wagner conducted the "new" prelude and the overture to *"Tannhäuser."* There was an almost empty hall, but the Prelude was encored. The critics were divided between praise and strong denouncement. There were performances in other cities in 1862 and 1863. The entire work had its first presentation at Munich, June 21, 1868.

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INTERMISSION

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(November 23, 1886 — November 14, 1946)

FALLA......"Nights in the Gardens of Spain," Symphonic Impressions for Piano and Orchestra

Piano: LUISE VOSGERCHIAN

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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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SIXTY-SIXTH SEASON, 1946–1947

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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At the beginning of this month the Boston Symphony Orchestra gave ten concerts in cities west of New England. The Orchestra was heard by 35,600 in auditoriums varying in capacity from 2,000 to 6,000, the audiences limited only by their size.

Regular Tuesday evening ABC broadcasts were made from two of these concerts.

The unanimous pleasure and satisfaction derived from the concerts on this tour are indicated by the following representative quotations:

PITTSBURGH — December 2

This year's visit of the Boston Symphony Orchestra brings us two concerts, the first of which Serge Koussevitzky directed in Syria Mosque last night. It was a "standing room only" audience. . . .

To speak of the orchestra is only to repeat platitudinous praise, and yet with each program one is assured again that it stands without equal in the world. Each man may well be a virtuoso but the blending of instrumental voices and their tone colors has been so perfect an accomplishment, that, in the classics especially, one hears new voices with every repetition.

— J. Fred Lissfelt
Pittsburgh Sun-Telegraph

PITTSBURGH — December 3

To observe Dr. Serge Koussevitzky conduct the Boston Symphony Orchestra is to know the meaning of intense, vivid and vibrant leadership and to realize its communicative power.

To listen to this orchestra is to know what ensemble artistry is and should be.

The marvelous blending of this amazing conductor's personality with that of his musicians produces a result that is rousing to the soul and a contribution to those experiences that make real living worth while.

Last night at Syria Mosque this eminent leader and magnificent orchestra played another program to a full house. The audience not only enjoyed the performance — it was thrilled, and it evidenced its appreciation with sustained applause.

— Ralph Lewando
Pittsburgh Press

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CLEVELAND — December 4

Always an event of the first magnitude in Cleveland music circles, the annual concert of the Boston Symphony Orchestra last night at Public Music Hall produced its customary effect on an audience of major proportions. It was an effect of tremendous enthusiasm expressed in persistent recalls to the stage of that veteran dynamo of leadership whose name has become synonymous with this admirable orchestra, Dr. Serge Koussevitzky.

Now in his 72d year, this extraordinary musical personality continues to impress his own indomitable spirit upon this group and permeate it to an uncanny degree. From this body of expert musicians, who seem to anticipate every movement of his lips, to say nothing of what he communicates with his hands, Koussevitzky draws beauty of sound with all the energy and tenacity of a bee extracting pollen from a flower. And if ever there was a magic powder capable of fertilizing the imagination of the listener, it is certainly to be found in the particular brand of star dust employed by this eminent virtuoso of the baton.

One was carried away, not only by the zestful conviction and subtle nuance that went into every phrase of the music, but by the sheer beauty of tone which comes from every section of the orchestra.

— Herbert Elwell
Cleveland Plain Dealer..

CHICAGO — December 6

At Orchestra Hall last evening the Boston Symphony Orchestra, conducted by Serge Koussevitzky, gave the first of the two concerts which it is offering here this season. It proved again that as an organization there can be but few orchestras in the world to approach, and none to excel it.

The glow and richness of the string playing, the individual excellence of members of the wind choir — particularly the first flute, oboe and clarinet —the dynamic purity of the brass, even in the most fortissimo passages, are qualities that almost stand alone.

There was more interest in the concert than that of the playing, however. Dr. Koussevitzky did not bring his matchless orchestra only to demonstrate how great and good are things in Boston.

— Felix Borowski
Chicago Sun

CHICAGO, December 8

It may be that this amazing orchestra plays consistently at the peak of its form, as it must have played yesterday, and it may be that Serge Koussevitzky constantly conducts like a man inspired. But it is not often, to my sorrow, that I am around when such things happen, so that I sit on the edge of my chair and suddenly realize I haven't been breathing.

When this happens, magicians have been at work, and this time Debussy's magnificently realized "La Mer" cast the spell. Not even mediocrity can utterly dim the splendor of this giant seascape, but it can blur and confuse the music, and frustrate the perceptive senses. A good performance is a delight, but a great performance — ah, there you have another story.

— Claudia Cassidy
Chicago Daily Tribune

DETROIT — December 10, 1946

Detroiters who were fortunate enough to get tickets in a standing-room-only house, turned out at Masonic Temple Auditorium to give a thundering welcome to the greatest symphony orchestra in the world.

For there is no arguing that among the great musical organizations the Boston Symphony Orchestra stands head and shoulders above all others.

From such magnificence of reputation, one should expect magnificent things. Anything less than perfection would be bitterly disappointing.

Even with these advance expectations it is to be doubted if the audience was entirely prepared for the sheer, breath-taking beauty and excitement of performance that pervaded the evening.

The great masses of strings were tremendously impressive in the body of tone they produced, as well as in the unfailing discipline they displayed.

Koussevitzky, with economy of gesture and utter surety as to the effects he desired, molded the mighty orchestra to his will, so that the music emerged as the production of one genius, expressing the thoughts of the composer.

— J. Dorsey Callaghan
Detroit Free Press

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MILHAUD.....Symphony No. 2

I. Paisible
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V. Allelouia

(First performance; Conducted by the composer)

INTERMISSION

MANUEL DE FALLA.....Suite from "El Amor Brujo," "Love the Sorcerer"
(November 23, 1876 — November 14, 1946)

Pantomime — Dance of Terror — The Magic Circle — Ritual Dance of Fire

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DARIUS MILHAUD

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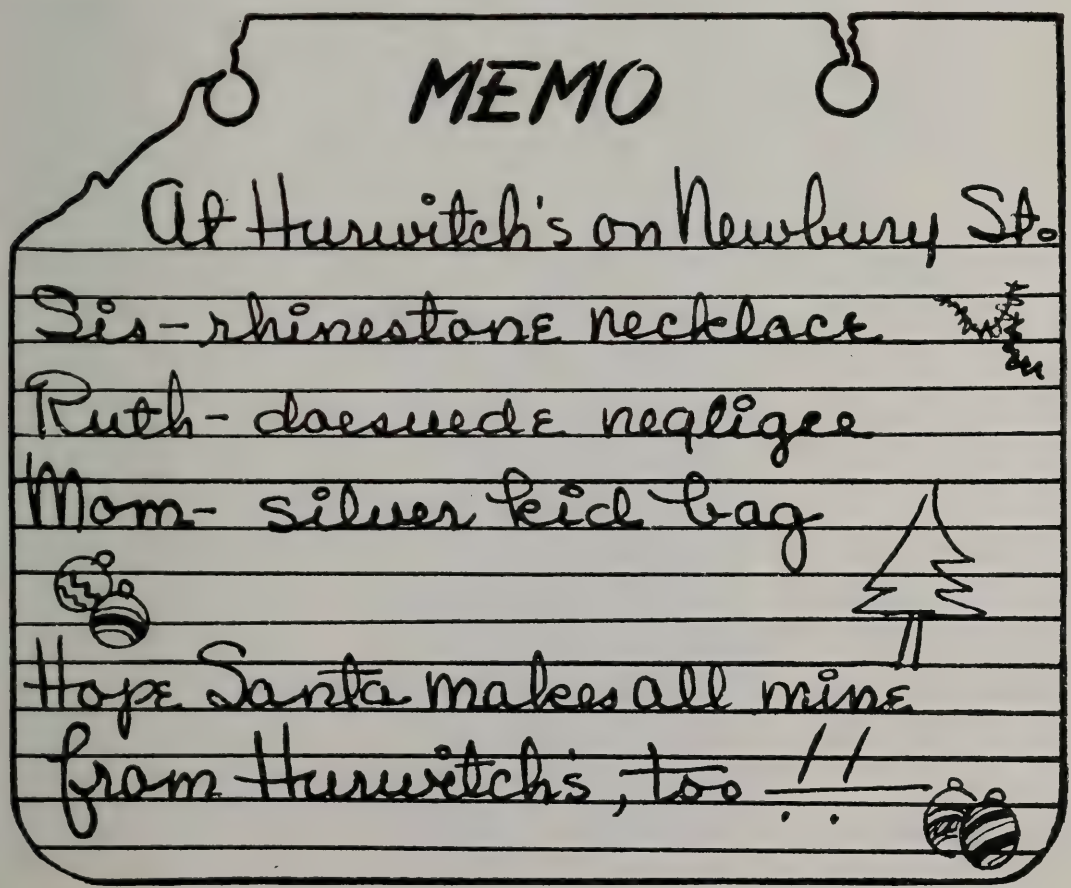
After the provincial instruction in violin and string quartet writing which Darius Milhaud had as a boy at the College of Aix, the quality of the instructors with whom he was placed at the Paris *Conservatoire* (which he entered in 1909) was nothing less than illustrious and in the best tradition — Leroux in harmony; Gédalge in composition; d'Indy in orchestral conducting; Dukas in orchestration; Berthelier in violin.

We are not told of protests and arguments at the *Conservatoire,* but it is plain enough that the pupil's attitude was not one of unquestioning acceptance. If his early violin sonata composed in 1911 shows the influence of Lekeu, if his first songs and piano pieces show lingering mists from the still pervasive Debussy, this was only because the youthful Milhaud was feeling his way and not quite ready to cast off his particular heritage of mannerisms outworn.

Milhaud has often expressed his esteem for Debussy, but that esteem must be to a degree objective, for he has also written of Debussy as having "drawn French music into an *impasse.*" And this was certainly the personal reaction of Milhaud as artist. Soon



Debussyan half-lights as well as Franckian fervors had vanished from his music. It came from his pen clear and actual; strong in light and shade. If it could be gentle and fanciful, it could also be uncompromising and harsh. Where Debussy had veiled dissonance with a glamorous play of color, Milhaud set forth stronger dissonances with brutal abruptness. Where Debussy had withdrawn into a sanctuary of taste and refinement, Milhaud listened gladly to musical commonplaces about him and admitted vulgarisms into his writing.

The quartets, which date from 1912, and the chamber pieces composed while he was at the *Conservatoire,* already show the unabashed development of what was to be looked upon as his most notorious innovation — polytonality. Sometimes several voices in these scores move simultaneously in what would appear to the untutored ear as drastic tonal disagreement. This first manifestation of polytonality is not harmonic, but an agglomeration of voices in motion — a sort of ultra-independent counterpoint. The "polytonality" of Milhaud has never been an enemy of the tonal system, for even when one tonality is juxtaposed upon another, the predominating tonality endures and survives.

Milhaud has never shown the slightest inclination toward the twelve-tonal complex. He is constitutionally unable to build music

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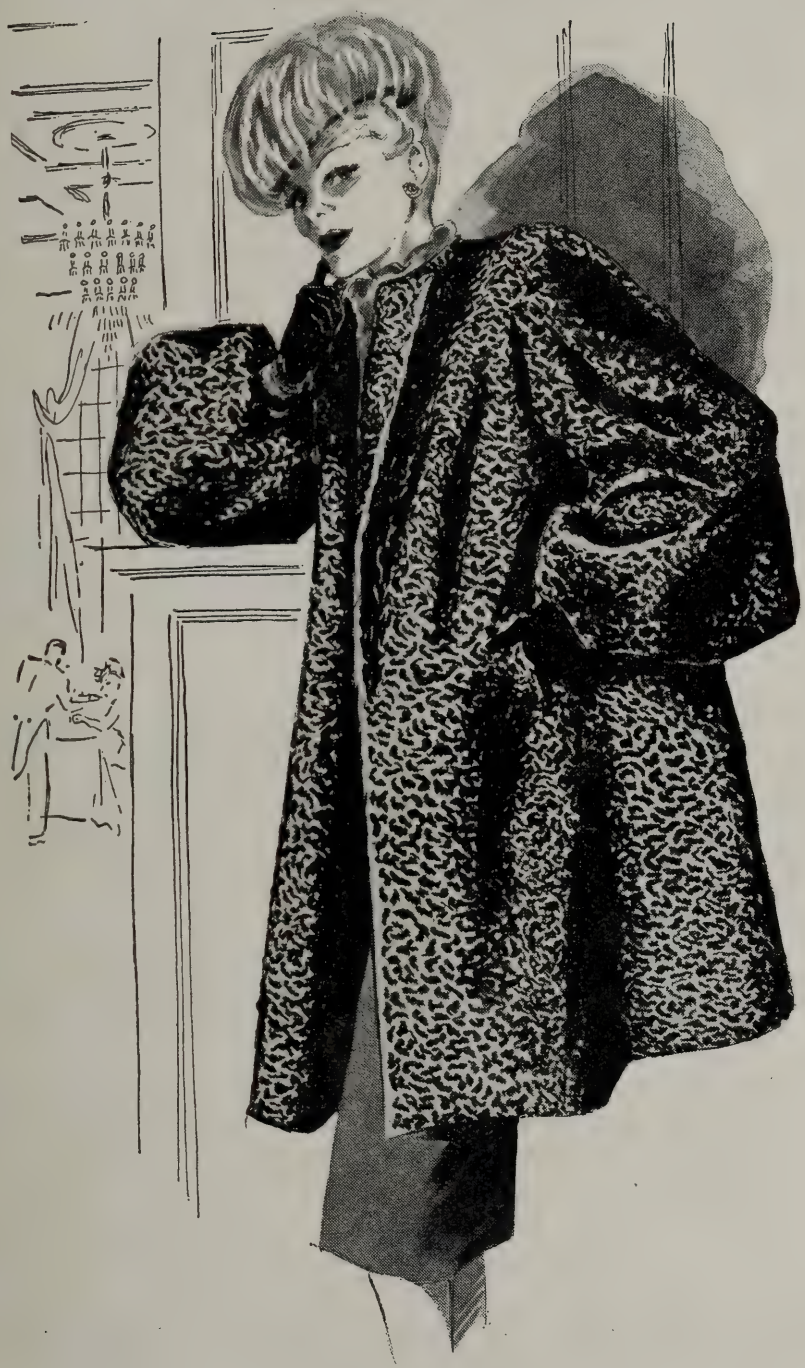

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upon an intellectual concept because his music invariably springs from an emotional impulse. The first and the ultimate reality of music as Milhaud conceives it is melodic, a songfulness which is its essential character. It should be said, however, that he is not melodic in the usual sense of the long line; his melodic ideas are generally brief and fragmentary, are often implicated in rhythmic figurations.

Milhaud worked upon his first opera, *"La Brebis Egarée,"* during the whole of his stay at the *Conservatoire*. The text was by Francis Jammes. "The verse of Francis Jammes," in the words of Milhaud, "led me out of the symbolists' fogs and revealed to me a new world to be captured, merely by opening one's eyes." This world was further enriched by the presence of Paul Claudel, who brought Milhaud "on the threshold of an art alive and sane, ready to submit to the influence of that power which shakes the human heart."*

Jammes showed Milhaud Claudel's *"Connaissance de l'Est"* and in the years 1912–13 Milhaud set the verses to music. In 1917, Claudel was made French Ambassador to Brazil and took Milhaud with him as Secretary to the Embassy. "We passed two years in this marvellous country," writes Milhaud, "in contact with the great tropical forest. It was during this time that we thought out our ballet *'L'Homme et*

* *'Etudes,"* a series of short articles by Milhaud, 1927.

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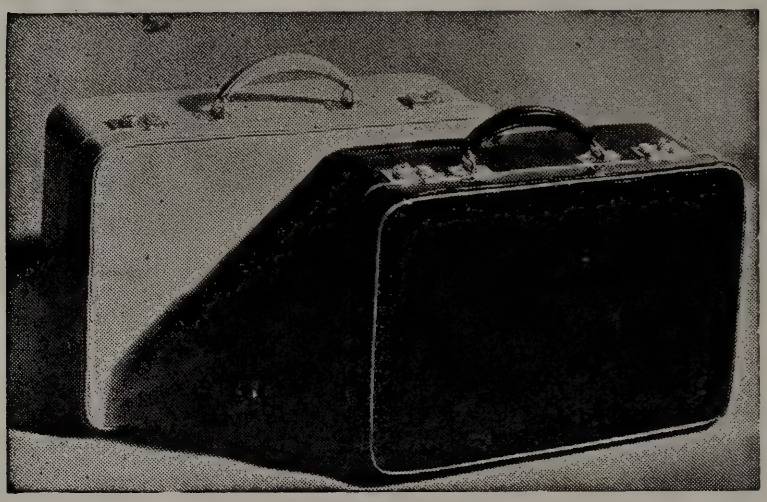
son Désir,' the *Ballet Russe* giving a performance at Rio; those were the last nights of Nijinsky's career as dancer; it had been with Nijinsky in mind that Claudel had written his classic poem. Few works gave us such joy to prepare."

Claudel had translated the tragedies of Aeschylus, and Milhaud threw himself with equal eagerness into music to accompany the dark tragic scenes, the horror and frenzy, the tensity of the ancient drama. *"Agamemnon"* was the first of the music dramas which these two artists did together — *"Les Choëphores"* and *"Les Euménides"* followed, and likewise *"Protée."* The music which Milhaud wrote while in Brazil was by no means all serious. The dance rhythms of the country appealed to him and came forth in the *"Saudades do Brazil."*

He was much taken by the jazz idiom and used it in his ballet *"La Création du Monde,"** with its negroid subject and in *"Caramel Mou:* shimmy." This was for piano, as were his *"3 Rag Caprices."*

In 1919, the two artist-diplomats returned to France. Milhaud associated with a group of young composers who had come under the beneficent and encouraging eye of Erik Satie and the wit and

* Milhaud has written of this ballet: "Using a jazz orchestra somewhat enlarged, I have treated the jazz-band in the instrumental fashion of a *Symphonie Concertante.*"



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charm of Jean Cocteau. The association was natural in that all of them were moved to a post-war rebellion against musical custom. By acting in a group as the *"Société des noueaux jeunes,"* they were able to show their wares in a joint concert. Their names were also joined in a little album of six pieces with a contribution from each. Thereupon there appeared in *Comœdia* on January 16, 1920, an article by Henri Collet entitled *"Les Cinq Russes et Les Six Français."* Collet heralded the six *protégés* of Cocteau (Milhaud, Honegger, Tailleferre, Poulenc, Durey, Auric) as "an inseparable group who by a magnificent and voluntary return to simplicity have brought about a renaissance of French music." The *"Groupe des Six,"* thus officially banded without having been consulted, found themselves a notorious topic of Paris. It was of little avail for Milhaud to protest, as he did later, that his friendship for the other five, his admiration for their courage and skill in the paths they had chosen did not imply that, as artists, they could have a single identity. He recoiled in horror at the thought that his friends could ever have pooled their artistic beliefs in a sort of "club with laws and statutes."* Milhaud was singled out as the

* In 1939, the *"Six"* re-assembled to give a radio concert in Paris to celebrate their twentieth anniversary. Asked in a radio interview in New York on August 4 last as to the present whereabouts of the group, Milhaud said: "Honegger is in Switzerland. Auric and Germaine Tailleferre are in the south of France. Poulence was in Bordeaux at the time of the Armistice, but I have heard nothing from him or Durey since then."

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most daring of the *"Six."* He had written the score for a pantomime of Cocteau entitled *"Le Bœuf sur le Toit, ou The Nothing Doing Bar,"* which shows an American speakeasy and a policeman served with milk, beheaded with an electric fan, and restored so that he could pay his bill. The composer who combined jazz or tango rhythms with harmonic innovations was taken as a *"bluffeur audacieux,"* — an imposter, a *"blagueur un peu vulgaire,"* riding to undeserved fame on a wave of sensationalism. This was the day of the "futurists" and "cubists," when innovation was a subject for suspicion, raillery, or hot dispute, but seldom for quiet and dispassionate consideration. It mattered little that Milhaud was essentially a serious composer, who had devoted years to the setting of Aeschylus; who had written chamber music of sober intention; who had brought forth such song cycles as the dark and soul-searching *"Poèmes Juifs"* and the bitterly cynical *"Soirées de Petrograd."*

Milhaud continued to follow his many paths, writing operas, ballets, music for piano, for voice, chamber compositions. The ballets *"Salade"* and *"Le Train Bleu"* were shortly followed by the operas *"Les Malheurs d'Orphée"* (1924); *"Esther de Carpentras"* (1924–25); *"Le Pauvre Matelot"* (1926); three little chamber operas (*"opéras minutes"*) — *"L'Enlèvement d'Europe," "L'Abandon d'Ariane,"* and *"La Délivrance de Thésée"* (1927); *"Christophe Colomb"* (text by Claudel, 1928); *"Maximilien"* (1930); *"L'Annonce fait à Marie"* (incidental music for Claudel's play, 1934); *"Medée* (text by Madeleine Milhaud) (1938).

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Milhaud's Second Orchestral Suite was the first of his works to be performed by the Boston Symphony Orchestra — April 22, 1921. He visited Boston as pianist and lecturer in the season of 1922–23. He appeared as pianist with this Orchestra when, on December 17, 1926, *"Le Carnaval d'Aix,"* drawn from the ballet *"Salade,"* was performed.

He composed a Suite for Violin and Orchestra in 1942. His *"Suite Française,"* originally written for band, and so performed in 1945, was later orchestrated. *"Le Bal Martiniquais"* he first wrote for piano after the liberation of the French West Indies in 1943, and also later orchestrated. His *"Suite Symphonique"* is derived from his incidental music to *"Protée." "Le Cortège Funèbre,"* composed at Aix-en-Provence in the fatal month of May, 1940, was performed by the Boston Symphony Orchestra, December 20, 1940. The composer then conducted this as well as his *Fantaisie pastorale,* for Piano and Orchestra (Stell Andersen, soloist), and his *"Suite Provençale."* His *"Saudades do Brazil"* were performed at these concerts under the direction of Richard Burgin, December 28, 1945. A Concerto for Flute, Violin, and Orchestra was composed in 1939, a Second Piano Concerto in 1941. He has made an orchestration of an Overture and Allegro by Couperin (1940).

M. Milhaud composed his First Symphony at Aix-en-Provence near

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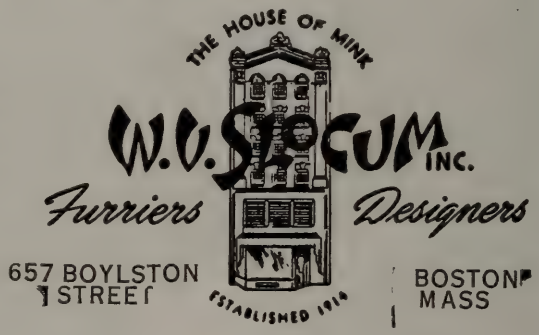

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the end of 1939. It was dedicated to, and first performed by the Chicago Orchestra, October 17, 1940. This is not, strictly speaking, his first symphony, since in the years 1917–22 he wrote five symphonies for chamber orchestra, which in length as well as in instrumentation might be called "symphonies in miniature."

M. Milhaud is at present teaching in the department of music in Mills College, at Oakland, California.

During his years in California, M. Milhaud has composed a considerable amount of music. This includes, besides the works mentioned above, the opera "Bolivar," and a number of orchestral works: Introduction and Allegro (after Couperin), "Fanfare for Liberty," "Abel and Cain" (with recitation), *Opus Americanum* No. 2, *"Jeux de Printemps,"* "The Bells" (Ballet), two Marches, *"Six Danses,"* and the Second and Third Symphonies. He has written additional concertos for the following solo instruments with orchestra: two pianos, clarinet, 'cello, violin. In chamber music he has completed his thirteenth string quartet and written sonatas for viola and piano, and harpsichord and violin. There is a Sonatine and a Duo, each for two violins, a string Trio, and a Sonatine for Violin and Viola. There are

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also shorter pieces for piano solo, violin or 'cello and piano, organ, groups of songs, and six Sonnets for mixed chorus.

Mr. Aaron Copland, in a penetrating and sympathetic summation ("The Lyricism of Milhaud" in *Modern Music* — February 1929) began by putting on record his high opinion of Milhaud — "no other living composer is less well understood (at any rate, none whose work has gained recognition and performance to the same extent)"; he added, "Milhaud has proved himself the most important figure among the younger Frenchmen." Mr. Copland writes in the same article: "Milhaud's most characteristic trait is a tender, naïve and all-pervading charm. To sense it to the full inevitably means that one has come under the spell of the composer. With a quietly moving diatonic melody and a few thick-sounding harmonies, he creates a kind of charmed atmosphere entirely without impressionistic connotation. When it is darkly colored it becomes the expression of a profound nostalgia — a nostalgia which has nothing of pessimism in it and almost no yearning, but a deep sense of the tragedy of all life. Since this nostalgia is shared by none of his French *confrères,* I take it to be a sign of Milhaud's Jewish blood. His subjectivism, his violence, and his strong sense of logic as displayed in his use of polytonality), are indications that the Jewish spirit is still alive in him."

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SYMPHONY NO. 2

By Darius Milhaud

Born in Aix-en-Provence, September 4, 1892

Darius Milhaud completed his Second Symphony, according to a notation on the manuscript score, at Mills College, November 7, 1944. He composed it by commission of the Koussevitzky Music Foundation and has dedicated it to the memory of Mme. Natalie Koussevitzky.

The orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, E-flat saxophone, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, percussion, harp, and strings.

The First Symphony by M. Milhaud was composed in 1940 for the fiftieth anniversary of the Chicago Symphony Orchestra. A Third Symphony (with chorus) is as yet unperformed.

The opening movement of the Second Symphony is "quiet and peaceful," according to the composer's own characterization. It is orthodox in structure, with development and reprise. The piccolo and flute immediately set forth the principal theme over a gentle accompaniment. Another theme, heard from the trumpet and the fuller

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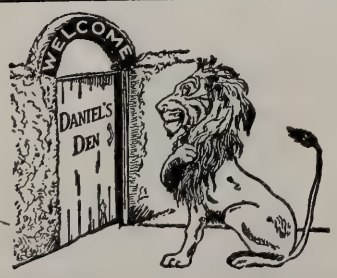

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orchestra, is more robust in character, but the original theme returning in the flute and English horn in turn brings this movement to a *pianissimo* ending. The second movement, *Mystérieux,* is, again to use the words of the composer, "like a scherzo, but not really a scherzo." This movement hovers for the most part in the high range of the orchestra, probing the harmonics of the violins and trilled notes from the flutes or muted trumpets. The oboe has the principal burden of the melody. Of the third movement, *Douloureux,* M. Milhaud writes that it is "very expressive and of a sad and dramatic mood." The English horn lends its characteristic color to the greater part of the movement. The melancholy mood gathers tension and finally brings a climax in triple *forte.* The symphony, hitherto placid in its course, here reaches its first outright dynamic strength. The fourth movement restores the serenity, although its tempo (in 6/8 rhythm) is more rapid. Again the composer seeks the color of the flutes. There is a brief tension and a lapse into the former serenity, with a long saxophone solo. The final movement (*Allelouia*) is simply a fugue on a hymnlike subject, first stated by the whole orchestra. The subject, with our entrances, is then set forth by the strings. The winds enter the fugal development, and the entire orchestra brings the symphony to an exultant close.

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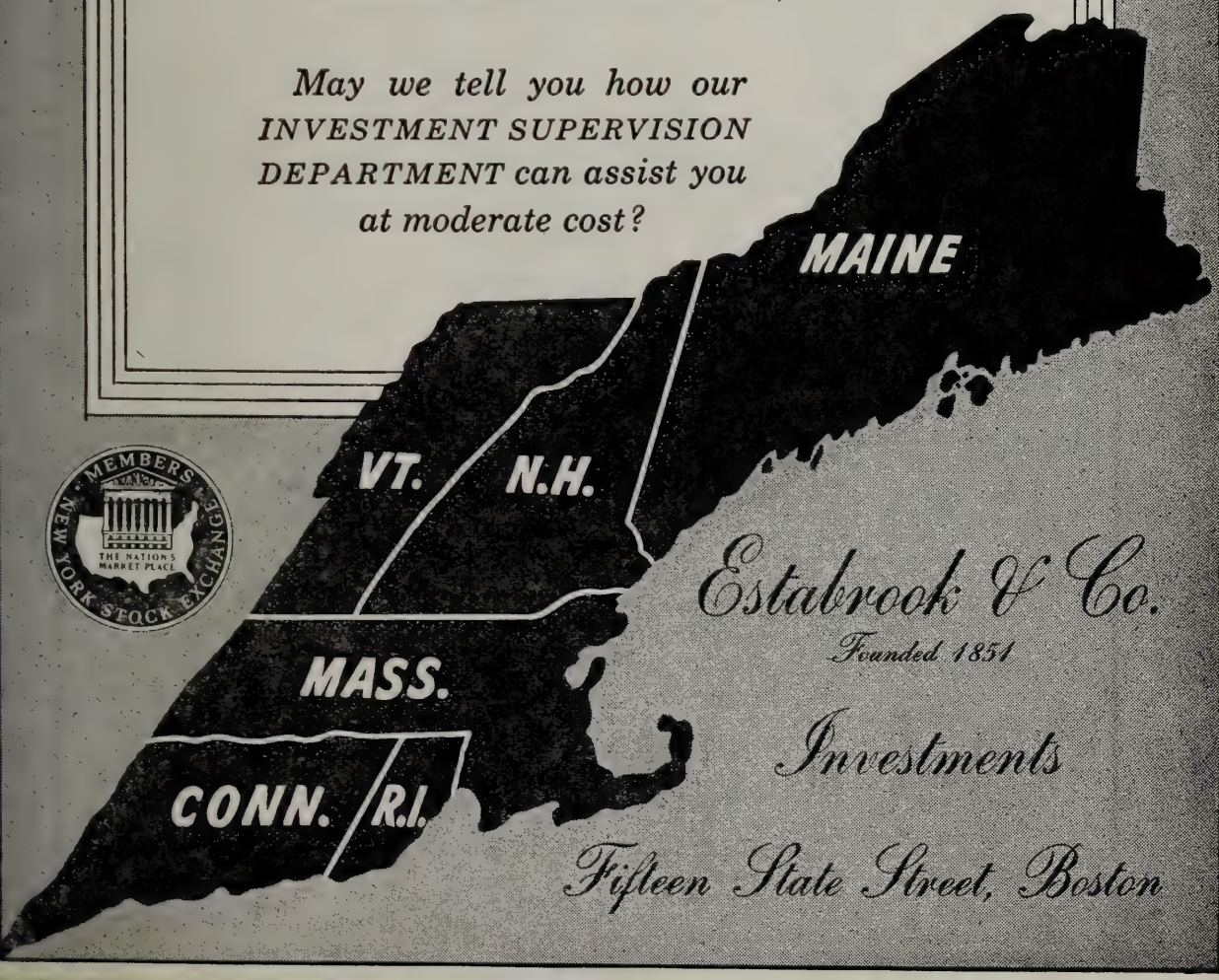

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MILHAUD OF MILLS

By Robert Lawrence

(Quoted in the New York Herald-Tribune, December 28, 1941)

Darius Milhaud is a formidable man. On first meeting, you have the sensation of running up against a wall of granite, such are the reserve and feeling of strength that his massive size and crowning shock of black hair engender. Later this opening manner may give way to real warmth tinged with an attractive irony. But Milhaud's rugged dignity is the common denominator of the composer and of his music.

He is teaching at Mills College now, out in Oakland, Calif. My introduction to him took place six years ago in Vichy. Those were the days before Franco-German collaborationists had taken over a delightful spa. The only hint of what was to come lay in "Jeunesse Française" posters, violent in tone, displayed in the windows of empty shops. And we all drank tea at the golf club across the River Allier with Richard Strauss, who was visiting the resort.

The late Albert Roussel was there, too, along with Jacques Ibert, Kurt Atterburg, Peder Gram and other noted musicians, attending an international congress of composers. As Milhaud and his smart-looking

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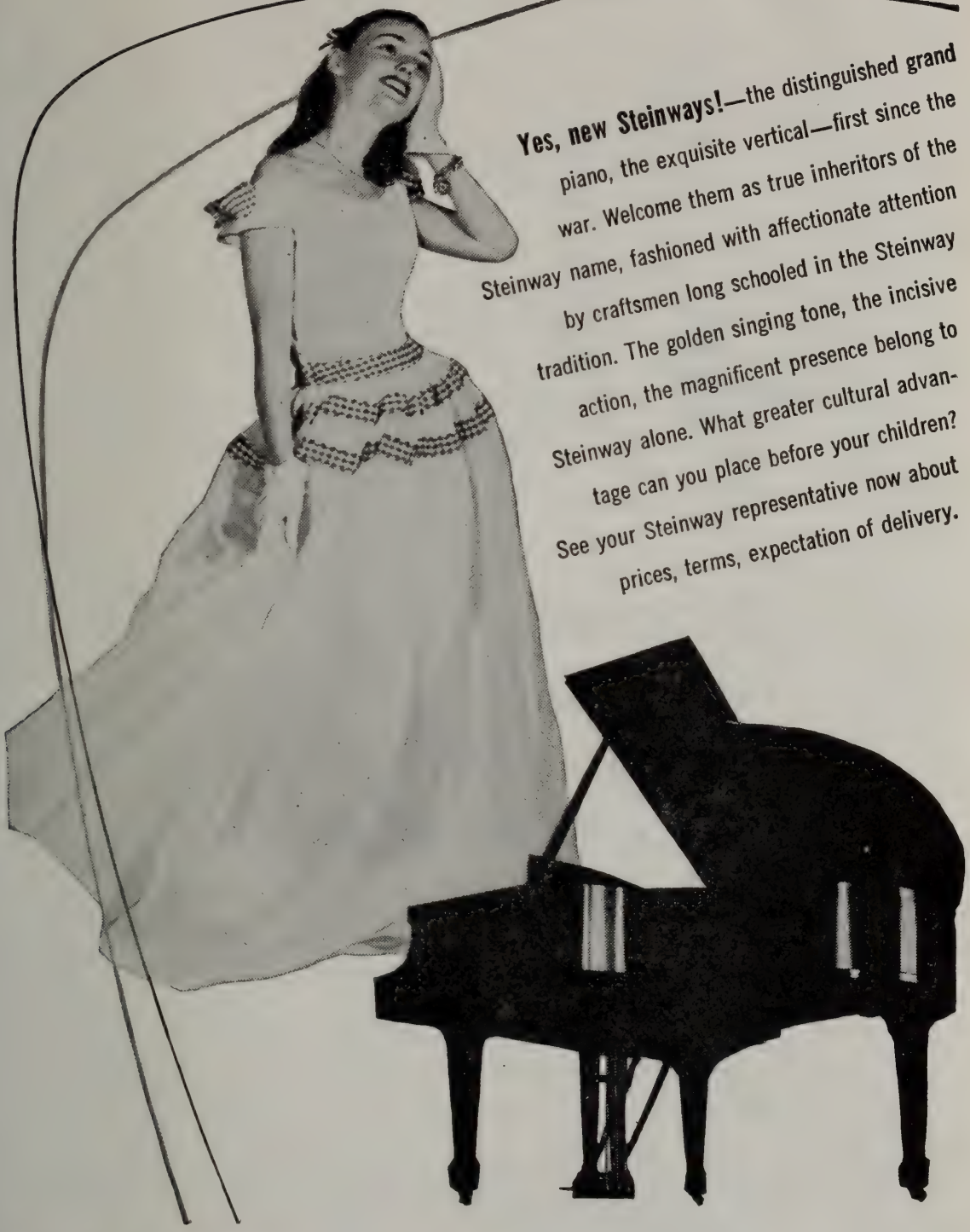

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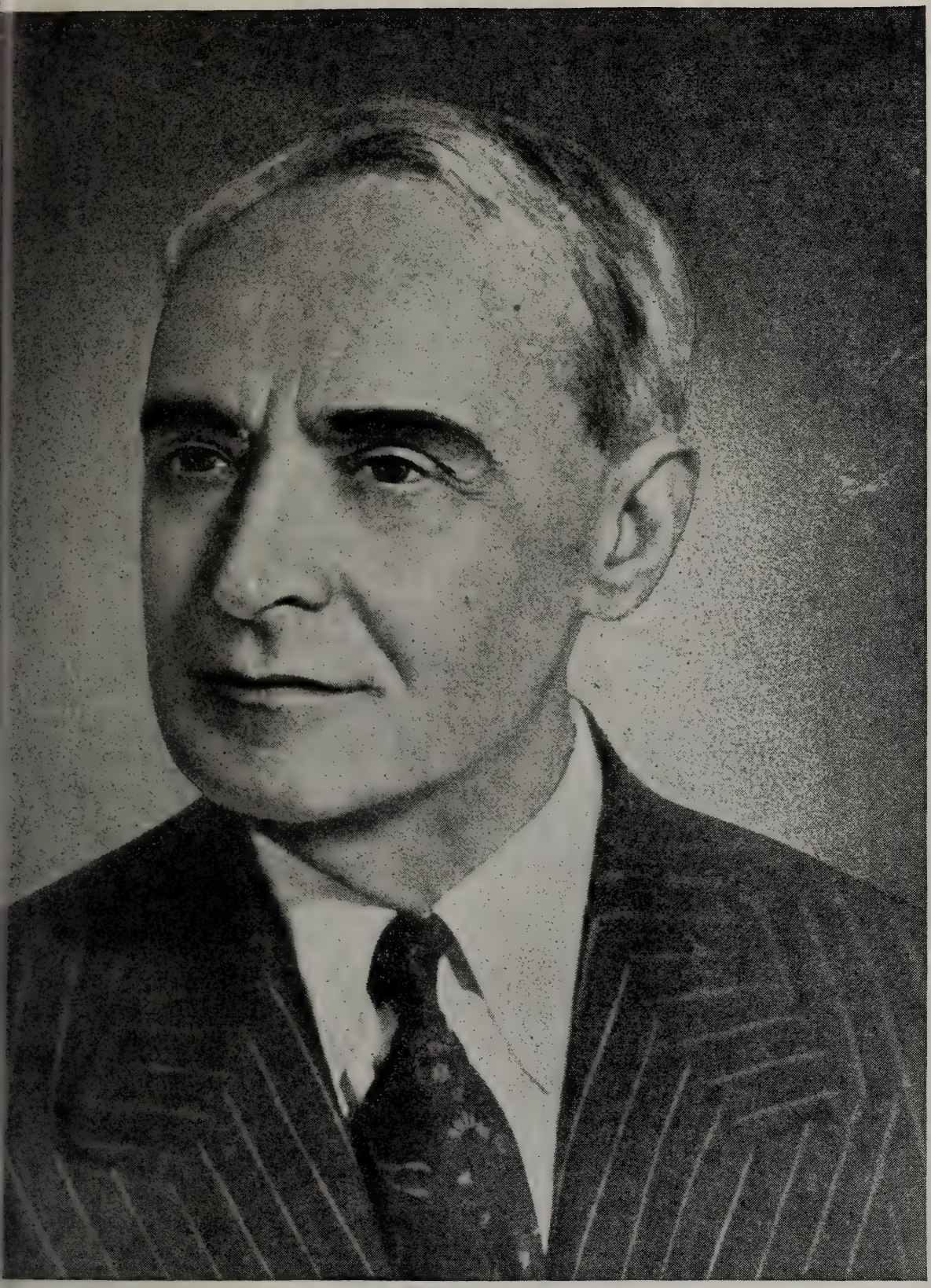

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blonde wife, Madeleine, sat at the tea table near the stream, which was honeycombed with fish nets, they spoke of the United States, of their travels here and of their intimacy with the English language.

When next I saw them — aside from brief glimpses at the Stadium and Carnegie Hall — they were in residence at Oakland's Mills College in a charming little house on the hill. That was last summer. For those who are unfamiliar with the surroundings of San Francisco, Oakland is the local Brooklyn, without the charm or traditions of our own neighboring borough. Yet Mills College is a cultural oasis there and fosters a definite intellectual life.

Again the occasion of our meeting was a meal — lunch, this time. In the serenity of the Milhaud household — a serenity which had been achieved only at the cost of a harrowing and heart-breaking flight from France — the composer and his wife entertained three young American composers, Donald Fuller, Charles Jones and Jean Middleton; their own son, Daniel, who, at the age of twelve, is a roaring bass-barytone; and myself. The talk hinged on composition and the growth of American talents. And I saw that the whole direction of Milhaud's career had turned from one of free play to an active and stimulating contact with students. He is now a powerful force, aside from his own achievements in the field of creative music, in our universities. And

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he, along with a few others, is doing much to remove the monotony and drabness which often attach themselves, with justice, to the phrase "music education."

Milhaud wants to write another opera. This is a medium for which he is better known abroad than in our country. The idea of a subject about California history or legend attracts him particularly, and he is spending most of his free time in the library at Mills College trying to find an appropriate idea for a libretto. Concertos and opera are his chief creative obsessions at the moment. All of the remainder of his time and effort is given over to teaching at the college.

Already, after the short space of two years in actual residence here, Milhaud has grown roots into our soil. With the help of the music department at Mills, he is contributing to the development of suburban Oakland. Slack suits, pink terraces and yellow buses to San Francisco are yielding ground, in the minds of the college residents, to healthy and well made music of the kind that Milhaud writes and fosters. We are supporting an excellent influence.

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So Henry Y. Prunières has written (*New York Times,* April 8, 1928). Gilbert Chase in his "The Music of Spain" (W. W. Norton, 1941) enlarges upon this word portrait: "As the man, so the music. Not a superfluous note, not an ounce of padding, in the finely wrought, muscular texture of his scores. The sinews of his art are tense, yet flexible; they pass from meditative repose to dynamic action with dramatic rapidity. His creative reflexes respond with sensitive alertness to every emotional impact, yet the process of musical transmutation is achieved with the most painstaking care, with a ceaseless, disciplined striving for perfection.

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Still another writer, W. R. Anderson, contributed an article "The Art of Manuel de Falla," to "The Listener," October 17, 1940:

"One of the happiest interludes of thought and feeling during the Twaddling Twenties was the production here in 1921 of Manuel de Falla's 'Nights in the Gardens of Spain.' In those musically feeble early post-war days it was heartening to be able to expect, from Falla's previous work, something good, after *'La vida breve,'* and the opera-ballet of gypsy love and witchcraft, *'El amor brujo';* especially remembering how, only two years before, London, both fashionable and musical, had delighted in the sharp-edged wit of the Russian Ballet's 'Three-Cornered Hat.'

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having been spoiled by too many luscious tone-poems, from Liszt's down to Respighi's overripe fruits, as well as by so many foreigners' assaults upon Spanish dance rhythms of the more obvious sort. Some of them had worked wonderfully well in a limited field (as did Bizet in 'Carmen') ; others like Saint-Saëns, had merely brought back coloured travelogues for their magic-lanterns.

"Foreign influence, however, played beneficently upon Falla himself. For several years before the Great War he lived in Paris, among the chief Impressionists and their offshoots — Debussy, Ravel, and the rest. These two leaders, in their very different ways, had been fascinated by Spanish idioms, and there was some very valuable cross-pollination between them and their visitor, then just over thirty. Falla had something in common with both — something, in a strikingly personal translation, of Ravel's classical penetration (though Falla never chisels as coldly as I think Ravel does). There is, too, Ravel's economy of statement, one of the finest of aristocratic qualities in art. Grace is common to all; and in Falla is a slightly detached purity which need not set him apart from any listener's sympathy, as sometimes Ravel is set apart.

"To an intense interest in the earnest nineteenth-century insistence of Eximeno and Falla's own master Pedrell that Spain's folk-art should

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be the basis of her composer's work, Falla brought a finer sense of selection and a philosophy, the lack of which has ever been the greatest weakness of propagandists, who feel more readily than they think, and, trying to live and feed others by bread alone, seldom leaven their good works with mysticism or even imagination.

"The late Pedro Morales, poet and musician, discussing the nature of his countrymen, remarked that their tendency to proceed from the abstract to the concrete made their art a little difficult for our Northern mind, whose trend is, broadly speaking, the opposite way. 'The Spaniard is a dramatist and a painter by temperament. . . . Not only the prosaic mysticism of Teresa de Jesus, but the mysticism of that

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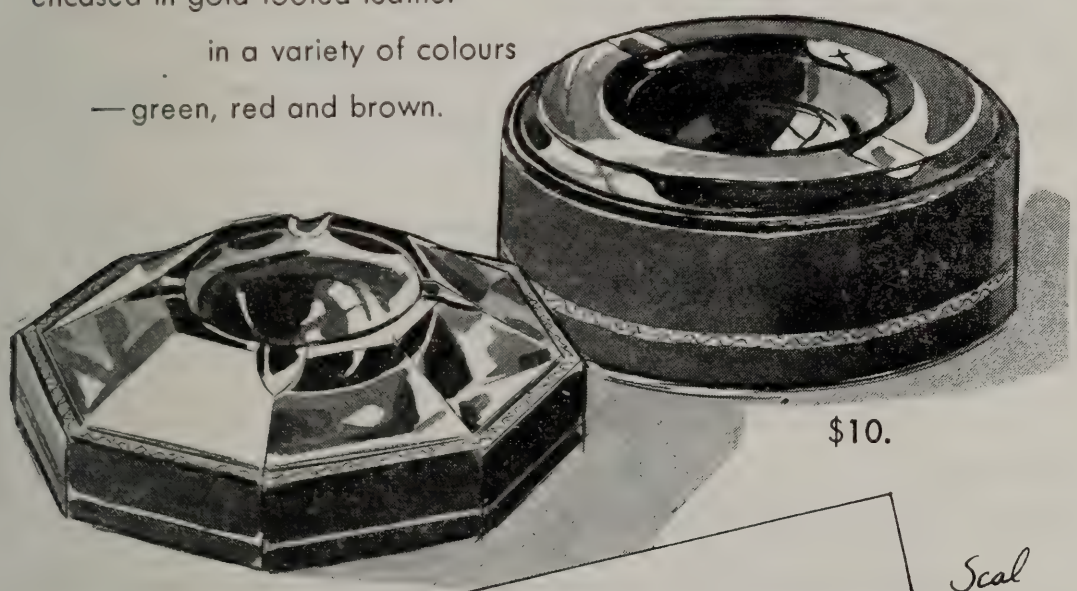

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most supreme and sublime artist, the Andalusian Apostle San Juan de la Cruz, shows the tendency of the Spanish mind to materialise or visualise the most abstract ideas.' Hence such artists are more vividly moved by things seen, heard or otherwise experienced: they visualise a scene, and produce symphonic poems, opera, ballets and songs, rather than symphonies and chamber music.

"Falla, himself half Andalusian and (from his mother) half Catalan, may be reckoned as combining typically regional qualities of fancy and form; but his mysticism, which seeks the evocation in music of the soul as well as the scenery of his land, is his own, though it may have been stimulated by one of the strong influences upon Spanish music, that of ancient ecclesiastical chant and its 'modes.' The *cante hondo* (in later times gipsyfied into *cante flamenco*) is another vital force; but mere reproduction of folk characteristics is not Falla's choice; nor can it be that of any composer of the finest taste.

"From even a few casual words may shine out a composer's spirit; here is Falla speaking to a French interviewer in 1925: 'Every year I take a "solitude cure" in a little Andalusian village, speaking to nobody for ten or twelve days. Thus I prepare for work. . . . Social life becomes increasingly elaborate: that is why the artist must go apart. . . . As to music, you must live it. . . . Music is the youngest art. In two or three centuries we shall reckon we have just begun to practise it. . . . The essentials are in the people. I do not like taking actual folk-material; but you must go to natural, living sources, study the

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sounds, the rhythms, use their essence, not just their externals. You must go really deep, so as not to make any sort of caricature. In Spain every region has its own essential music. The gypsies have in theirs some Hindu roots. . . . I am a believer in the fine social utility of music: you mustn't use it selfishly, but for the benefit of others. But to work for the public without making weakening concessions is a problem that is constantly in my mind. One has to try to be worthy of his inborn ideal, and express it, in expressing himself. It is an ore one has to dig out, sometimes with enormous labour; and in the end you must hide all the effort, and make it seem like a perfectly poised improvisation, using the simplest, surest means.' "

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"EL AMOR BRUJO" ("Love the Sorcerer"), Ballet-Pantomime

By Manuel de Falla

Born at Cádiz, Spain, November 23, 1876; died at Alta Gracia, Argentina, November 14, 1946

Falla gave his ballet the subtitle, *"Gitaneria"* (Gypsy Life). The plot was furnished by Gregorio Martinez Sierra.* The ballet, in one act and two scenes, written for small orchestra with voice, was first produced at the *Teatro de Lara,* Madrid, April 15, 1915. A concert version, with some omissions and a larger orchestration, was performed at Madrid in 1916 by the *Sociedad Nacional de Musica,* E. Fernandez-Arbos, conductor. The suite was performed in London, November 23, 1921, and in Paris under the direction of Serge Koussevitzky, May 8, 1924. The first American performance was by the Philadelphia Orchestra, April 15, 1922. Dr. Koussevitzky introduced the suite to Boston at his second pair of concerts in America, October 17, 1924. The suite has since been performed at these concerts on October 14, 1927, January 23, 1931 (E. F.-Arbos conducting), and April 20, 1934.

The orchestral score calls for two flutes and piccolo, oboe, two clarinets, bassoon, two horns, two trumpets, timpani, bells, piano, and strings. A mezzo-soprano voice behind the scenes in the ballet is retained in the suite, but the part is replaceable, as in this performance, by the horn and English horn.

Whether *"Brujo"* is translated as "Sorcerer" or "Magician," an English title falls short of the French *"L'Amour sorcier"* in conveying the central idea of the Andalusian gypsy story. The plot tells

* Sierra's plays, "A Romantic Young Lady," "Cradle Song," and "The Kingdom of God," have been performed in Boston.

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of a lover who, after his death, returns as a jealous ghost to haunt his sweetheart when she is wooed again.

This synopsis is printed in the score:

"Candelas is a young, very beautiful and passionate woman who has loved a wicked, jealous, dissolute, but fascinating and cajoling gypsy. Although her life with him had been a very unhappy one, she has loved him intensely, and mourned his loss. She is unable to forget him; her memory of him is like some hypnotic dream, a morbid, gruesome, and maddening spell. She is terrified by the thought that the dead may not be entirely gone, that he may return, that he continues to love her in his fierce, shadowy, faithless, caressing way. She lets herself become a prey to her thoughts of the past, as if under the influence of a spectre. Yet she is young, strong and vivacious.

"Spring returns and with it love in the shape of Carmelo. Carmelo, a handsome youth, enamoured and gallant, makes love to her. She, not unwilling to be won, almost unconsciously returns his love, but the obsession of her past weighs against her present inclination. When Carmelo approaches her and endeavours to make her share in his passion, the Spectre returns, and terrifies Candelas, separating her from her lover. They cannot exchange the kiss of perfect love.

"Carmelo being gone, Candelas languishes and droops; she feels as if bewitched, and her past loves seem to flutter heavily round her like marvelous and foreboding bats. Carmelo is determined to break this evil spell, and he believes he has found a remedy. He was once the

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comrade of the dead lover, whom he knew as a typically faithless and jealous Andalusian gallant. Since he appears to retain, even after death, his fancy for beautiful women, he must be taken on his weak side and diverted by means of a decoy, Lucia, a young and enchantingly pretty girl.

"Lucia, out of love for Candelas and from feminine curiosity, would flirt even with a ghost, and anyway the dead was so mirthful in life! And so eventually the Spectre appears and makes love to Lucia, whose coquetry almost brings him to despair. In the meantime, Carmelo succeeds in convincing Candelas of his love and good faith, and life triumphs over death and over the past. The lovers at last exchange the kiss that defeats the evil influence of the Spectre, who perishes, definitely conquered by love."

A statement published when *"El Amor Brujo"* first appeared made it known that "the composer, whose feeling for and command of his country's folk-music are well-known, saw that it would be impossible to write true gypsy music by restricting himself to instrumental dances alone, and without resorting to the gypsies' most characteristic feature: their songs. But he has by no means used actual folk-melodies: every song is his own invention, and it is his particular glory that he has succeeded in making it almost impossible to believe that they are not actual popular material."

In his invaluable study of "Manuel de Falla and Spanish Music" J. B. Trend speaks highly of the effectiveness of the ballet, which he considers cannot be conveyed in anything less than a danced performance. "When the rhythms can be seen as well as heard and when they

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"The composer has kept the stage in his mind from beginning to end. Not only the rhythms, but the shapes of the phrases are all thought of in terms of the dance; and when these are interpreted by the greatest living Spanish dancer, the invisible movement of the music and the visible motions of the dance seem to be all one; the dance is a consequence of the music. This unity is preserved in the performances given by 'La Argentina.'* A rehearsal by her is a marvellous object-lesson in how such a thing should be done. Given the music with the proper tempi and the rhythms as the composer directs, La Argentina takes charge of all the rest. She knows exactly what she wants and how to get it. Not a detail escapes her. Every movement of her small *corps-de-ballet,* every effect of lighting, must be tried again and again until it is perfect. One of the dancers, for instance, may not be Spanish and may not move a certain portion of her anatomy exactly as a Spanish dancer would move it. She must go on trying until she does so. The lighting may not be up-to-date, even in Paris; La Argentina finds out exactly what can be done with the means at hand and then insists that it *shall* be done, every time, at exactly

* "La Argentina" included the "Ritual Fire Dance" from *"El Amor Brujo"* at her performances in Symphony Hall, November 27, 1928, and November 23, 1929. She performed the "Dance of Terror" October 21, 1930. The ballet was performed by Leo Wiener and his group at a "Pop" concert in Symphony Hall, May 14, 1934.

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the right instant. The ghost must appear as if from nowhere. A moment ago he was not there. Three sighing chords for strings, followed by an agitated phrase for muted trumpet, and there he stands — with a green, phosphorescent light on his unshaven chin, as if he had just come out of his grave and had brought his own glowworms with him. There must be no suggestion of his 'walking on' and being picked up afterwards by a green spotlight. These things must happen as if by magic — they must happen, that is, by *music*. Everybody concerned in the performance must make his or her own particular movements with the musicianship and inevitability of a trained dancer. *Then* we get a performance second to none and realize that, between them, Falla and La Argentina have created one of the greatest masterpieces of modern times."

Mr. Trend calls this "Falla's greatest triumph in the purely Spanish manner; it is music which anyone could recognize immediately as being Spanish, because of the Andaluz 'idiom' in which it is written. Critics, from the first, have classified it as folk or 'nationalistic' music. I have the best authority — the composer's own — for stating that there is not a single folk-tune in it, anywhere, from beginning to end. The

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rhythms of Andalusian dance were running in his head, but there are no quotations. . . . The importance of the rhythm has already been pointed out. It is not that Falla depends on the purely physical or nervous appeal of repeated rhythmic figures. He alternates and contrasts varied rhythms, makes counterpoints of them, and plays off one against the other. But the difficulty which some conductors experience is to make the rhythms articulate. It is a question not of pace, but of clearness. Falla takes endless pains to mark everything and leave nothing to chance; and his interpreters have to distinguish clearly between the effects of notes marked > and those with only —. His music requires, too, as a rule, a definite accent on the first beat of the bar. Anyone who is at all intimately concerned with the production or rehearsal of one of these works will find himself going about, grunting the rhythms not altogether inaudibly, much as Beethoven is said to have done when he went for a country walk. It is as near the mind of Beethoven, perhaps, as any of us are ever likely to get."

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"NIGHTS IN THE GARDENS OF SPAIN," Symphonic Impressions for Pianoforte and Orchestra

By Manuel de Falla

Born at Cádiz, Spain, November 23, 1876; died at Alta Gracia, Argentina, November 14, 1946

"Noches en los Jardines de España: 1) *En el Generalife**; 2) *Danza lejana;* 3) *En los Jardines de la Sierra de Cordoba"* were composed between the years 1909 and 1916. The first performance was at the Teatro Real de Madrid by the Orquesta Sinfonica in April, 1916, when Enrique Fernandez-Arbos conducted and M. Cubiles was the pianist. The first performance by the Boston Symphony Orchestra was on March 28, 1924, when Pierre Monteux was conductor, and Heinrich Gebhard the pianist. It was performed February 21, 1930, under Serge Koussevitzky, Jesús María Sanromá, pianist.

The orchestral score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, celesta, triangle, cymbals, harp, and strings. It is dedicated to Ricardo Viñés, a Spanish pianist.

This production of Manuel de Falla's sojourn in Paris, naturally reflecting in some degree his musical surroundings, was long withheld by its composer for repolishing. G. Jean-Aubry watched its prog-

* *Generalife — Jennatu-l'arif,* "the garden of the architect," is near Granada. Isma'il-ibn-Faraj, the Sultan, purchased the site in 1320. The mountain villa, in the forties of the last century, belonged to the Marquis of Campotejar, of the Grimaldi Gentili family; "a villa of waters." — Philip Hale.

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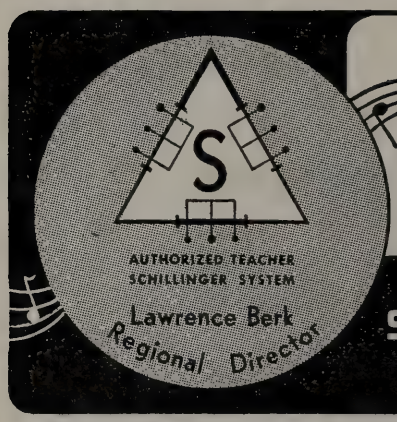

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ress and remarked: "He was never satisfied. Each season we waited in vain for the first performance. These 'Nocturnes' began to be legendary in the Parisian musical world, as did the *'Polichinelles'* of Henri Becque about 1902."

De Falla has written about this music: "If these 'symphonic impressions' have achieved their object, the mere enumeration of their titles should be a sufficient guide to the hearer. Although in this work — as in all which have a legitimate claim to be considered as music — the composer has followed a definite design, regarding tonal, rhythmical, and thematic material . . . the end for which it was written is no other than to evoke [the memory of] places, sensations, and sentiments. The themes employed are based (as in much of the composer's earlier work) on the rhythms, modes, cadences, and ornamental figures which distinguish the popular music of Andalucía, though they are rarely used in their original forms; and the orchestration frequently employs, and employs in a conventional manner, certain effects peculiar to the popular instruments used in those parts of Spain. The music has no pretensions to being descriptive: it is merely expressive. But something more than the sounds of festivals and dances has inspired these 'evocations in sound,' for melancholy and mystery have their part also."

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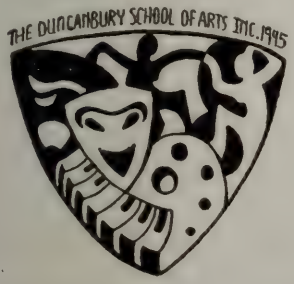

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Yet the *"Noches"* has often provoked description. Perhaps nothing more apt has appeared than the following paragraphs by W. R. Anderson in "The Listener," October 17, 1940:

"The *'Noches en los jardines de España'* are a happy blend of impressionistic evocation and re-creation of the popular soul of Spain as Falla knew it in 1916. In them the piano is cleverly used as an orchestral member, not a solo instrument; and though the guitar is absent, its influence, one much cherished by the composer, pervades much of his writing. Having heard the virtuoso Segovia, we can understand its suggestive quality, in using intervals unfamiliar to the West, and the high flourishes and ornamentation of the native song of Southern Spain.

"We hear the first nocturne 'In the Generalife' — the hill garden at Grenada with its fountains and ancient cypresses contemplating the city below. We come upon the music as if eavesdropping, with an impression of its being the immemorial, meet companion of trees and waters. In the influence of the night, the fountains, dreamy patios, melancholy thickets and flowering pomegranates in the summer palace of the Moorish sultan, we can feel a sense of mystery and ghosts of the past. Here under a six-century-old cypress was perhaps the trysting place of the sultana and Hamet, head of the noblest family of the kingdom: a tryst which, like that of Tristan and Isolde, was to cost the life of the king's trusted courier. Here . . .

"But the hazy sound of the orchestral horn ceases, and we move in imagination to another garden, for the second nocturne, the 'Dance in the Distance.' About us again are the orange trees, the myrtles and the palms, the plashing waters. Mandolines and guitars play scraps of oriental-sounding tunes, coming nearer in gentle wafts of tone now upborne, now falling, on the light breeze.

"In the last piece we are 'In the Gardens of the Sierra at Cordova,' on the mountainside, at a party where surely the gypsies are playing, singing and dancing. Here is music wilder, rougher than before, still more deeply rooted in the East, in impassioned feeling and primitive power. We may well feel like the sleeper awakened, in the 'Arabian Nights,' for we seem to hear and see with senses other than our own, while yet we know we do not merely dream. Falla's circumvention of time and space brings us directly into touch with the strange beauties, quietly but deeply moving, of the finest romantic explorations of our day."

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LUISE VOSGERCHIAN is a Bostonian by birth and residence. She studied piano with Mme. Gladys Ondricek and composition with Nadia Boulanger and Nicolas Slonimsky. She appeared as pianist with the New York Philharmonic-Symphony Society at a Young People's Concert in her own orchestral sketch entitled "Window Shopping," March 28, 1942. She has made several appearances with the Boston Pops Orchestra under the direction of Arthur Fiedler. Last season she toured extensively with Ruth Posselt, violinist, in Middle Western and Southern states. She is preparing to give recitals in the present season in Town Hall, New York, and Jordan Hall, Boston.

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By MANUEL DE FALLA

Born at Cádiz, Spain, November 23, 1876; died at Alta Gracia, Argentina, November 14, 1946

The ballet *"El Sombrero de tres Picos"* was first performed in its version for full orchestra by the *Ballet Russe* of Serge de Diaghilev, at the Alhambra Theatre in London, July 22, 1919. The scenario was by Martinez Sierra, the scenery and costumes by Pablo Picasso. Léonide Massine and Thamar Karsavina danced the Miller and his wife. Ernest Ansermet was the conductor.

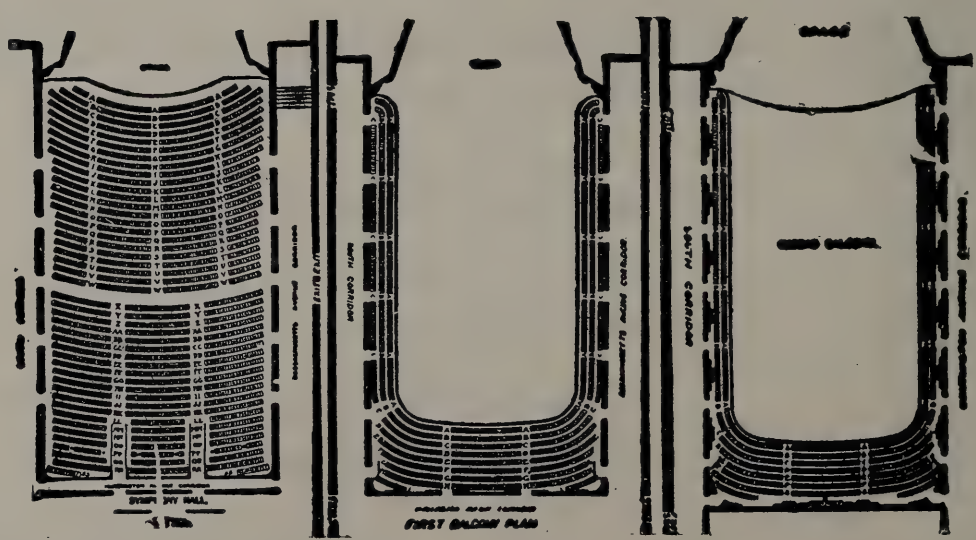
The Ballet was introduced to Boston by the *Ballet Russe de Monte Carlo,* October 29, 1935, with Massine as the Miller, Toumanova as his wife.

The suite, which forms the larger part of this ballet, had its first American hearing in concert form when Pierre Monteux introduced it at the concerts of this Orchestra December 30, 1921. The dances have since been performed at these concerts March 5, 1926, January 18, 1929, January 31, 1930, December 1, 1933, and November 29, 1940 (Désiré Defauw conducting).

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum and cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano and strings.

VISITING Spain with his ballet, the enterprising Diaghilev became interested in the music of Falla, and commissioned from him a ballet on the subject of Alarcón's novel *"El Sombrero de tres Picos."**

* It was the legendary story of Spain which Alarcón had made known to the reading world under its original title *"El Corregidor y la Molinera"* ("The Corregidor and the Miller's Wife"). It appeared in 1874 and, translated into several languages, resulted in several operas, notably *"Der Corregidor,"* by Hugo Wolf.



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The principal pupil of Falla, Joaquin Turina, has stated that his master first wrote the piece for an orchestra of seventeen instruments under the title *"El Corregidor y la Molinera,"* and that it was first performed as a "pantomime" at the Eslava Theatre in Madrid in 1917.

The following synopsis of the ballet was published in the *London Daily Telegraph* (July 24, 1919):

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice — choreographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation — if nothing more serious — with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and — curtain!"

"There is a delightful Voltairian feeling about the whole ballet," writes J. B. Trend in his "Manuel de Falla and Spanish Music," "and, considering only the music, it exhibits Falla's characteristics in the clearest possible way. There are 'the short, unsentimental snatches of melody, clear in design and precise in expression, with sinuous outlines and ingratiating movements . . . the exquisite sense of harmony, not greatly varied perhaps, but always attractive; and in this, too, clearness is one of his greatest gifts. His harmonies also are strictly tonal, although often adorned with iridescent appoggiaturas. . . . And, lastly, there is his sense of rhythm, which is perhaps the most interesting aspect of his art. It is extraordinarily restless and vivacious; a continual pulsation which never languishes.* The ballet in its finally revised form might be regarded as Falla's contribution to the music of the Armistice. In that case it is the one really worthy piece of music which that historic event produced."

* Castelnuovo-Tedesco, "Il Pianoforte."

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Bach, C. P. E.	Concerto for Orchestra in D major
Bach, J. S.	Brandenburg Concertos Nos. 3 and 4
Beethoven	Symphonies Nos. 2 and 8; Missa Solemnis
Berlioz	Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust", Overture, "The Roman Carnival"
Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz)
Copland	"El Salón México," "Appalachian Spring"
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto (Concerto No. 12), Air from "Semele" (Dorothy Maynor)
Harris	Symphony No. 3
Haydn	Symphonies Nos. 94 ("Surprise"); 102 (B-flat)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4 ("Italian")
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); C major (338), Air of Pamina, from "The Magic Flute" (Dorothy Maynor)
Prokofieff	Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"
Rachmaninoff	Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Schubert	"Unfinished" Symphony (new recording); "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)
Tchaikovsky	Symphonies Nos. 4, 5, 6: Waltz (from String Serenade); Overture "Romeo and Juliet"
Thompson	"The Testament of Freedom"
Vivaldi	Concerto Grosso in D minor

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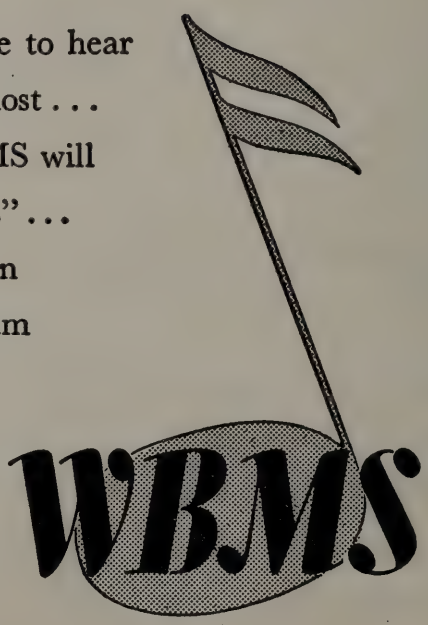

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JAUBERT.....Sonata a due

MESSIAEN.....Ascension trilogie

HONEGGER.....Symphony for Strings

INTERMISSION

SAINT-SAËNS.....Symphony No. 3 in C minor (with Organ) *Op.* 78

Adagio; Allegro moderato; Poco adagio
Allegro moderato; Presto; maestoso; allegro

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SIXTY-SIXTH SEASON, 1946–1947

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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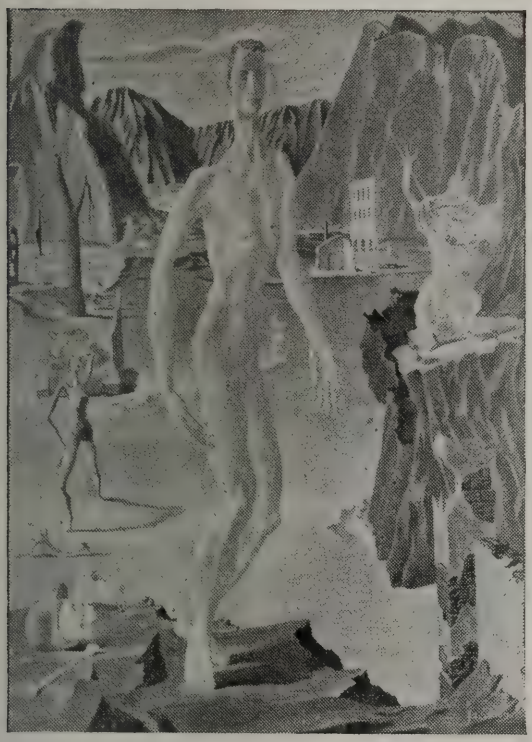
The Institute of Modern Art has arranged the current exhibition in Symphony Hall.

Perhaps the painter of fantasy is closest to the musician of all who work with a brush. It is disarmingly obvious that he is not trying to present a scene



"Ezekiel," by Nathaniel J. Jacobson.

but to record an emotion. The objects in his canvas are notes and the music they offer exists in the harmony which the artist has created between them.

Since the fantasist does not represent the outside world as an interest in itself he has nothing on which to impose a moral judgment: for better or worse he is concerned with neither good nor bad, neither justice nor injustice. He is concerned with happiness and sadness and he succeeds or fails as he is equipped with imagination and technical distinction.

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We should then not make demands on this lyric quality which asks so little of us, but take quite simply what it has to offer. This does not mean that the fantasist is shallow; he is often more pentrating than the realist, but tragedy is not his vein. Only the greatest genius could create both Hamlet and the Tempest, and here we have Ariel before our eyes.

The selections in view comprise a few widely known names: Ernst, Dali, Tanguy, Matta, Austin and Ozenfant. But if these are a touchstone the emphasis is on painters who are associated with New England, and especially on those painters who are young and whose reputations are still solidifying. Several of these men appear to be at that exciting stage when the artist discovers that he has a language of his own and gives that language a style.

The Institute of Modern Art means to miss no opportunity to underline its concern for these younger painters. At the risk of a seeming disproportion it has chosen to treat some of them more fully in order to show the richness and variety of a talent, deeming a mere extensive coverage, one canvas to a painter, too non-committal an approach.

The Institute, now in its tenth year, welcomes the public to its *Tenth Anniversary Retrospective* exhibition in its home at 138 Newbury Street.

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2. Drummers, Hopkins Hensel
3. Light Denied, Hopkins Hensel
4. "Clowns," Hopkins Hensel

Lent by Kahil Gibran

5. Premonition and Memory, Kahil Gibran

Lent by the Mirski Gallery

6. Sea Forms, Giglio Dante
7. Cosmic Portrait, Giglio Dante
8. Folk Dance, Esther Geller
9. Call for Boston Light Ale and Beer, Lawrence Kupfermann
10. Astrological Symbol: Ram, John Northey
11. Astrological Symbol: Leo, John Northey

Lent by the Perls Galleries, New York

12. Christmas Day, Carol Blanchard
13. The Croquet Game, Sylvia Fein
14. The Hodeidah Dancer, Karl Priebe
15. The Lion, Darrell Austin

Lent by the Stuart Gallery

16. Prophecy of a New Man, Salvador Dali
17. Portrait of Gipsy Rose Lee, Max Ernst
18. Bouquet in Blue Vase, Howard Gibbs
19. Fantasy by Moonlight, Howard Gibbs
20. Genealogical Mementos, Howard Gibbs
21. Journey into the Night, Howard Gibbs
22. Bird o' Gold, Hermann di Giovanno
23. Ezekiel, Nathaniel J. Jacobson
24. Philosophical Flower, Matta
25. Fisher in the Night, Amedee Ozenfant
26. Through Birds, Through Fire but not Through Glass, Ives Tanguy
27. Melancholia, Karl Zerbe

MUSICAL STAMPS

A collection of postage stamps depicting music and musicians is on view in the cases. It is loaned by Mr. Boaz Piller.

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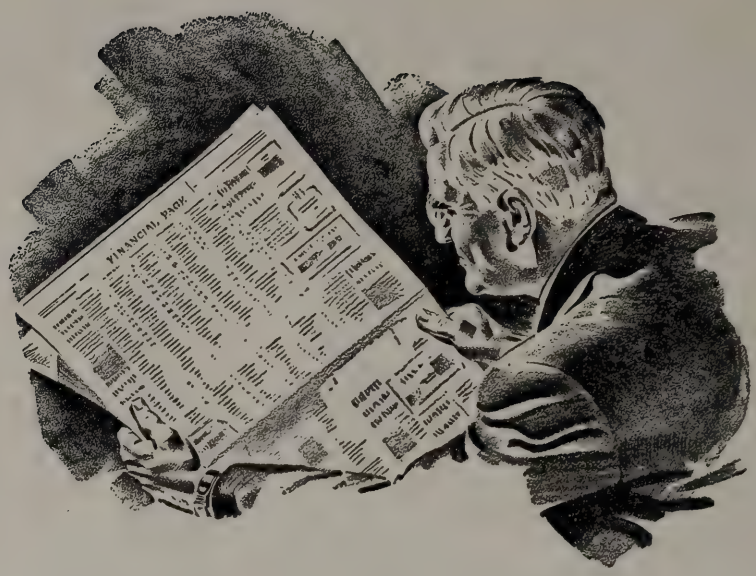

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FRIDAY AFTERNOON, DECEMBER 27, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 28, *at* 8:30 *o'clock*

CHARLES MÜNCH *Conducting*

JAUBERT.....“Sonata a Due” for Violin, Violoncello and Strings

I. Sinfonia (Adagio; Allegro non troppo)
II. Divertimento (Vivace)
III. Aria (Molto lento)
IV. Toccata (Allegro marcato)

Violin: RICHARD BURGIN *Violoncello:* JEAN BEDETTI

(*First performance in the United States*)

ROUSSEL.....“Ariane et Bacchus,” Ballet, Second Suite, *Op.* 43

(*First performance in Boston*)

HONEGGER.....Symphony for Strings

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

(*First performance in the United States*)

INTERMISSION

SAINT-SAËNS.....Symphony No. 3 in C minor (with Organ) *Op.* 78

Adagio; Allegro moderato; Poco adagio
Allegro moderato; Presto; maestoso; allegro

Organ: E. POWER BIGGS

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10:25 o'clock on Saturday Evening

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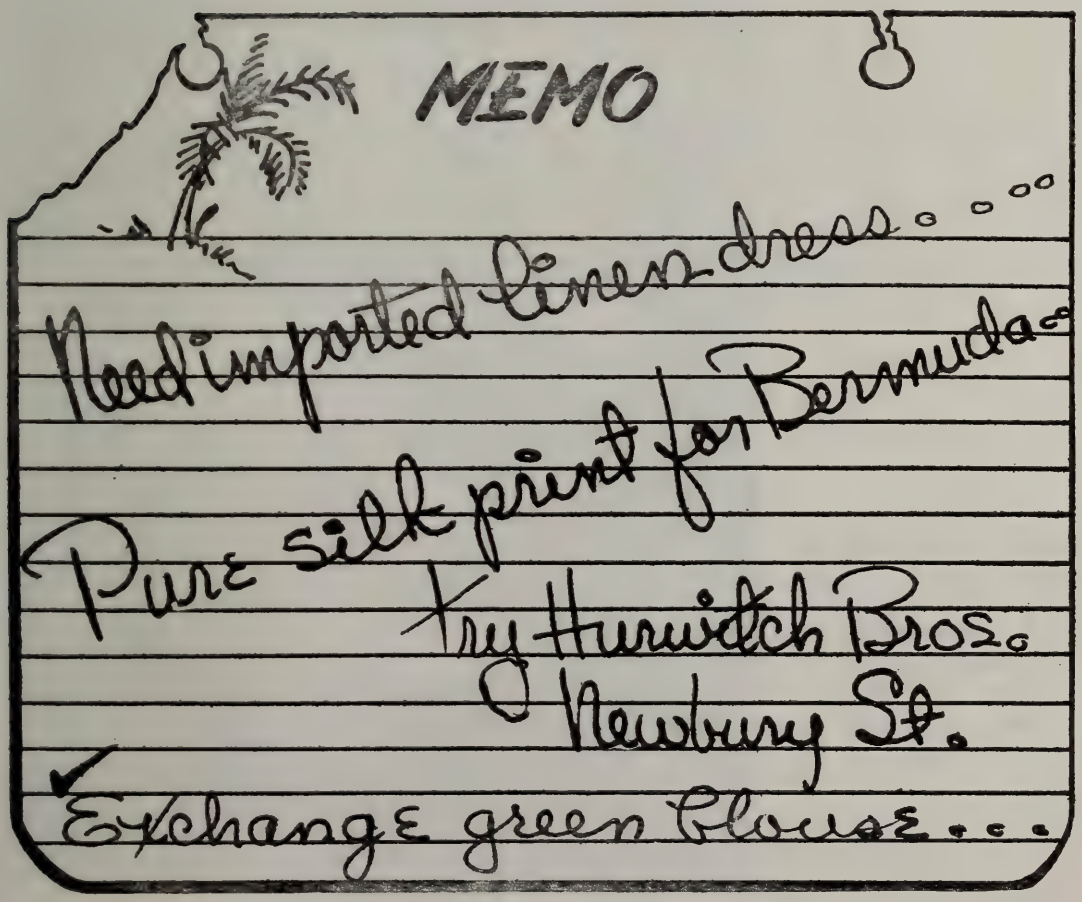
CHARLES MÜNCH was born at Strasbourg, Alsace, in 1895. His father was the founder of the Saint Guillaume Chorus in Strasbourg, and it was at home, under his father's guidance, that he first studied violin, harmony, and singing. He went to Paris before the first World War, and studied violin with Lucien Capet. In 1919 he was made professor at the Strasbourg Conservatory, and later conductor of the orchestra. He gained further experience in what was destined to be his career when he worked under Wilhelm Furtwangler at the Gewandhaus Concerts in Leipzig. He returned to Paris, where in 1930 he founded the *Orchestre de la Société Philharmonique de Paris.* In 1937 he succeeded Philippe Gaubert as the conductor of the *Société des concerts du Conservatoire.*



"SONATA A DUE"

By MAURICE JAUBERT

Born in Nice, January 3, 1900; killed in action in France, in 1940

THE *Sonata a Due* was first performed by the *Conservatoire* Orchestra in 1942. Maurice Jaubert, then a captain in the French Army, was on leave in Paris at the time, and conducted the performance. It was two weeks later that there came the news of his death.

The following information about Maurice Jaubert was provided by Harry R. Burke in the program notes of the St. Louis Symphony Orchestra November 10–11, 1933, when this composer's *"Suite Française"* had its first performance under the direction of Vladimir Golschmann: "Maurice Jaubert occupies a distinguished position in the European world of music, and is now becoming well known in America from the success of his incidental music for the René Clair cinema production, 'The Fourteenth of July,' which is being presented in New York, at the present time.

"Originally destined for a career in the law, Jaubert, while preparing for that profession, studied also piano, harmony and counterpoint in the *Conservatoire* of his native Nice. After practicing at the

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bar for two years, he abandoned the legal profession in 1923, and removed to Paris to embark on a career as a composer. His first important work was a musical setting for Calderon's drama, 'The Prodigious Magician,' which was presented in Paris in 1925. He has composed many songs; a Suite for 'Cello and Piano; an opera in two acts upon a poem by Georges Neveux; a Choreographic Poem, *'Le Jour'* ('The Day'), to a text by Jules Supervielle, which was presented for the first time in December, 1931, by the Symphony Orchestra of Paris, Pierre Monteux conducting. He is deeply interested in the movies, and has written incidental music for many cinema productions."

Maurice Jaubert wrote the music for the films *"Carnet du Bal,"* "Port of Shadows," and "Daybreak."

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"BACCHUS ET ARIANE," Ballet, Second Suite, *Op.* 43

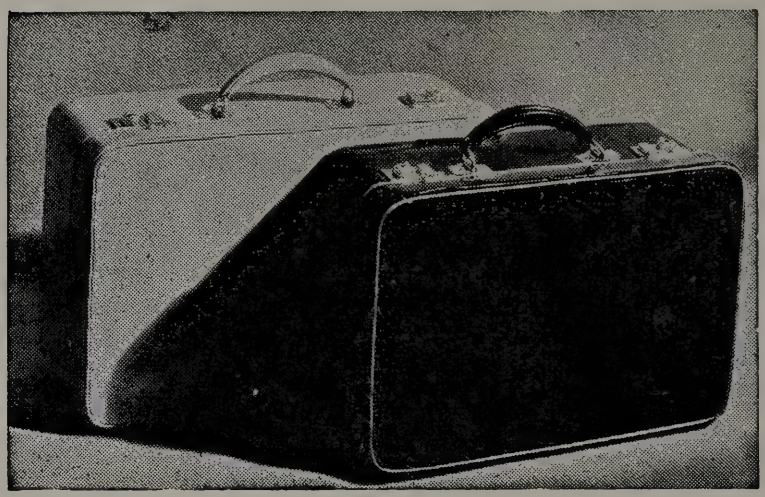
By Albert Charles Roussel

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel has drawn his Second Suite from Act II of the Ballet *"Bacchus et Ariane,"* choreography by Abel Hermant. The Second Suite, published in 1932, was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Münch conducting.

The required orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

The following directions are printed in the score: Introduction (*Andante*). Awakening of Ariane — She looks around her surprised — She rises, runs about looking for Thésée and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of a rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariane the



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dance of her dreaming — Bacchus dances alone (*Allegro — Andante — Andantino*) — The Dionysiac spell — A group marches past (*Allegro deciso*) — A faun and a Bacchante present to Ariane the golden cup, into which a cluster of grapes has been pressed — Dance of Ariane (*Andante*) — Dance of Ariane and Bacchus (*Moderato e Pesante*) — Bacchanale (*Allegro brillante*).

Roussel died, as one of his French colleagues has expressed it, *"la plume à la main."* That pen was busily plied, even in his last illness, as he sat in his studio with its expansive vista in his attractive gabled and ivy-covered house in Vastérival. He had spoken to his friends of resting from his long industry, but he could not relinquish the world of musical thoughts which had become an inextricable part of his nature. There was always a fair copy to be made, a proof to be corrected, or a new project on the table. A trio for reed instruments occupied him until eleven days before the end. He had just finished a string trio (his Opus 58). Within a year he had completed a concertino for violoncello, and witnessed the mounting of his opera-bouffe, *"Le Testament de Tante Caroline"* at the *Opéra-Comique.* There was the *"Rapsodie Flamande"* of 1936, the ballet *"Aeneas"* and the Fourth Symphony, both of 1935, and the Sinfonietta for strings, of 1934.

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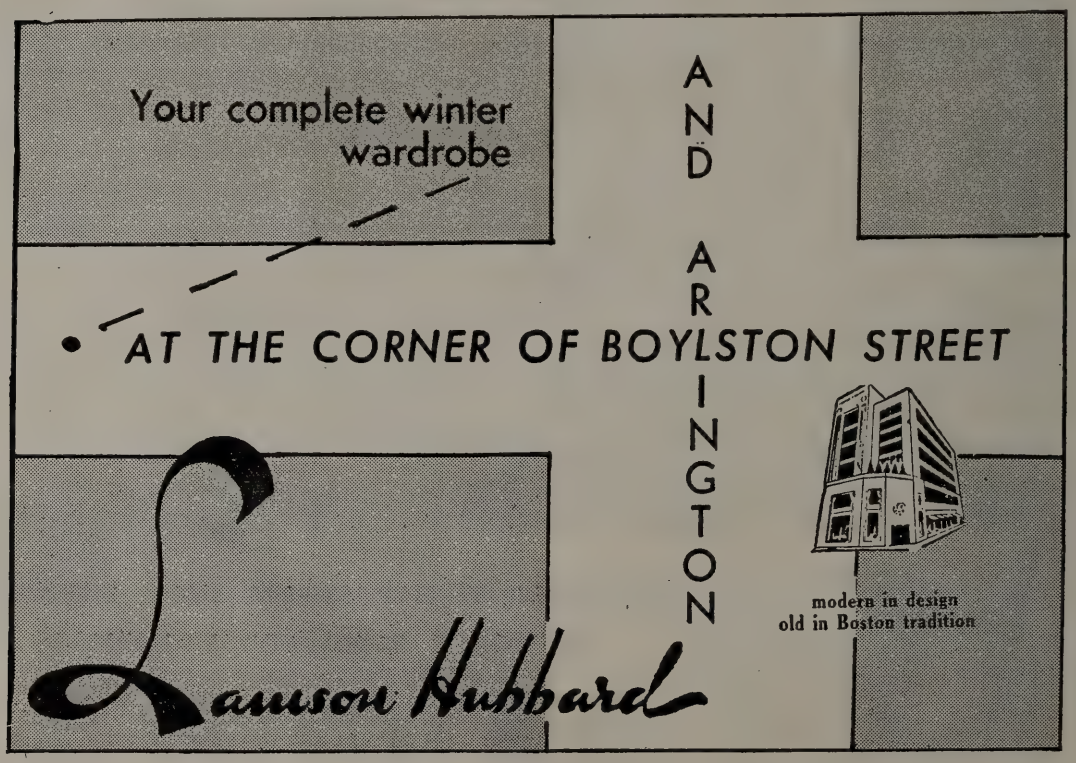
The significance, of course, in this activity was its quality. Roussel at sixty-eight was not given to retrospect, never lapsed, as others have, into reiteration. He never settled into a convenient stylistic groove, but continued progressive, probing, even challenging. His verve and sparkle, his aptness and fresh invention seemed to increase with the years, and his fame, in France and abroad, increased accordingly. His operetta was accounted a music of infectious charm. The last symphony, the sinfonietta, and the rhapsody have attested their points for first-hand appraisal at Boston Symphony Concerts.

"I seem to see before me a portrait of Velasquez," writes Arthur Hoerée in an apt description of Albert Roussel which will revive the memory of him as a vistor to Boston in 1930. "A long face, straight forehead, small keen eyes, thin nose, drooping mustache and short pointed beard; courteous manners moreover, and above all a profound aristocracy."

The fact that Roussel began his career in the government naval service has set all his commentators vainly seeking images of the sea in his music. Because his early years offer a striking parallel to those of Rimsky-Korsakov, who also joined the navy, and who also whiled away the long inactive hours of his cruises with amateurish musical sketches, writers have been disappointed not to find legends of the sea, a "Sadko" or a "Scheherazade" in his scores. *"Marin favorisé,"* René Chalupt called him, "interwining the anchor and lyre," and the reverse of a bronze medal struck in his honor on his sixtieth anniversary shows a sort of Pan-dolphin skimming the waves, and a ship in the distance.



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Unfortunately for the force of these fair conceits, the subject of them has not so much as mentioned the sea in his long list of fanciful titles. It is probably true that he embraced the life of a marine officer in part from the lure of distant and strange lands. Cochin China and India, to which his voyages carried him, gave him matter which he readily turned to good account, and his roving imagination made even more extensive dream voyages in quest of the exotic.

Roussel, while undergoing his naval training in Paris, dabbled in music, and, assigned to one armored frigate and another, counted himself above all things lucky when one chanced to have a piano aboard. Pursuing a little schooled but obvious talent, he forfeited the career of his earlier choice, entered the Schola Cantorum, became (1902–1913) a teacher and shining exponent of d'Indy's post-Franckism. But Roussel was never long the docile lamb of any fold. He embraced and outgrew impressionism, developed gradually an entirely personal style.

A descriptive piece in symphonic contour, *"Le Poème de la Forêt,"* showed like other works of this time a deep sensibility to natural beauty, not without frank sentiment. His love of nature he has never forfeited. The composer himself has written: "I love the sea, forests, life in the country, animals, the aimless existence of the country in

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preference to the enervating life of cities. I also love to discover in old cities treasures which their artists of many centuries ago have left behind as a heritage."

It was in accordance with these inclinations that he made more journeys to the Orient, composed in 1912 his *"Evocations,"* a symphony with chorus inspired by sights and sounds of India, and about the same time the ballet, *"Le Festin de l'Araignée,"* in which the spider, the butterfly, the ant, the moth, have their parts. Since the war he wrote his opera-ballet *"Padmâvati,"* turning once more to the allure of the East (there have been two further ballets — *"Bacchus et Ariane"* of 1930 and *"Aeneas"* of 1935). Further ventures in descriptive music were the orchestral *"Pour une Fête de Printemps"* (1920), and his setting of the eighteenth Psalm for orchestra and chorus, dated 1823.

Mr. Edward Burlingame Hill, writing his "Modern French Music" in 1924, was led naturally enough into assuming that this composer had "found his true province — the adaptation of exotic material to large poetic and dramatic uses." But Mr. Hill also made the wise and saving observation that Roussel was a "progressive" artist — "not content to stand still." He concluded his chapter: "The flexible

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versatility of his imagination, the mordant originality of his harmonic style, and his sedulous cultivation of a personal musical thought lead one to expect other admirable works from his pen." Mr. Hill's anticipation was well placed. The Second Symphony in B-flat in 1922 (the early *"Poème de la Forêt"* was called the first symphony), but more definitely the orchestral Suite in F of 1926 marked an embarcation into *"la musique pure"* — what Hoerée has called his "fourth period." The two symphonies which followed, and the Sinfonietta, align Roussel with the prevailing revival of eighteenth century form, while showing him more than ever an individual artist speaking in his own voice.

The final Roussel is characterized with intimate understanding by Arthur Hoerée in a book on his late friend which is soon to appear and from which advance extracts have been quoted in the current number (August–September) of *La Revue Musicale:*

"The Suite in F inaugurates the composer's fourth manner. He there resolves the classical problem of equilibrium between form and style, a point of wisdom in which the great masters have before reached their apex. His constant evolution, a sign of vitality, does not preclude a fundamental unity which is in itself æsthetic. Its characteristics are closely bound to the life, the formation, the dominant racial traits of the musician.

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"When a lady at a reception was disturbed at the number of chocolate cakes which Honegger accepted, this gentleman reassured her: 'Have no fear, in me all will be transformed at once into music.' Joking aside, it is possible to believe that the musical dreaming of the pantheist Roussel could be based upon images without necessarily depicting them. When his new orientation took him into a music free of descriptive or literary allusions, he could scarcely change his artist's nature even when he changed the exterior result. He could write without forswearing his past dalliance with impressionism: 'What does music express? The fundamental reality conceived by the composer.' And further: 'I stop no one from seeking in my music a picturesque or literary evocation. I always affirm that such an impression is independent of myself. Without wishing to demean depiction, I always forcefully free my mind from the memory of objects or forms sus-

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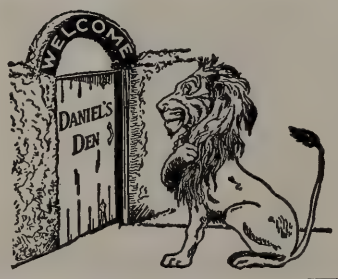

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ceptible of translation into musical effects. I wish to make music and nothing else.' . . .

"He also once wrote:

" 'It is not necessary for a symphony or a drama to become as popular as a song of Mayol. Music is the most closed and inaccessible of the arts. One can say of the musician, even more than the poet, that he is completely isolated in the world, alone with his more or less intangible language. Aside from two or three good works which one might write for the many in the style of a broad fresco, all music, so far as a real reciprocal understanding is concerned, will be always confined to a few hearers. (January 3, 1916.)'

"The music of Roussel shuns voluntarily those seductions which the casual music lover expects. One must approach it closely, raise its austere mask to discover its true visage, and there read the living and moving thought which the eternal dreamer has distilled from his spiritual vagabondage."

Other contemporaries of Roussel have sought to describe his musical individuality:

G. Jean Aubry: "His work is made in his own image, which it reflects in all its aspects with the fidelity of a mirror, his love of an even life, his ardor continent but keen, his exquisite sense of the

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Roussel is essentially original (Roland-Manuel), and "belongs to no definite lineage or school. His originality is not deliberate, but is characterized by the fact that he uses no commonplaces. He does not even profit by his own experience, and has as little use for his own previously discovered processes as for those discovered by others. Hence the variety of his output, and the apparent *gaucherie* which, as Monsieur Jean Marnold points out, is in fact nothing but the avoidance of convenient tricks. . . . Among the distinctive features of his music, the writer notes the tendency to omit or to indicate sparsely the bass of his harmonies, the effect being at times subtle, at others forceful and dramatic. . . . His orchestration is not a science, but instinctive."

And finally — André Cœuroy: "If I were a sculptor, and the Academy of Fine Arts in quest of odd subjects had given for competition 'The Music of Quadragenarians Now Living,'* I should construct a four-cornered monument on which one would see Ravel representing 'Amused Gracefulness'; Dukas, 'Amorous Intelligence'; Florent Schmitt, 'Force in Childbed,' and Albert Roussel, 'Inner Tenderness.' "

* Since this was written Dukas died May 17, 1935; Roussel, August 23, 1937.

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The *Symphonie pour Orchestre à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Zürich and other Swiss cities.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor,* May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory *Molto moderato, pp,* with a viola figure and a premonition in the violins of things to come. The main *Allegro* brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff,* and gradually subsides.

* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich,* founded in 1941. It was for him and his orchestra that Richard Strauss composed his recent "*Metamorphosen.*"

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The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a *presto* coda, wherein the composer writes in an *ad libitum* trumpet part, doubling the first violins.

Arthur Honegger is a son of Switzerland, a true product of the little country where it is claimed the fairer traits of the French and German peoples are "happily blended."

"His education and general culture are purely French," says a colleague, "but there is in his temperament a stratum of undeniable Germanic heredity which allies him to the great masters beyond the Rhine. In him blend harmoniously the intellectual qualities of the Latin, of dimension, clearness, and order, the delicacy of hearing and the sensitiveness natural to the Frenchman, with the instinct for discipline and that depth of sentiment which are considered the heritage of the Germanic race."

He was born and grew up in Havre, but his parents were both from Zürich, and the family often visited the Swiss city. Neither parent was particularly musical, but his mother played the piano sufficiently to fire him with an ardor for Beethoven's sonatas. An unnamed lady of the Austrian consulate at Zürich divined musical

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possibilities in the small boy of six, and urged his development. He was taught piano and violin, and it is reported that while his instruction was still limited to the beginning violinist's key of G, he wrote little pieces which he naïvely called "sonatas" and "operas," showing an instinctive understanding of musical forms.

At sixteen he entered the business house of his father, but when he attended the Conservatory of Zurich, the director, Hegar, persuaded the by no means reluctant father that the art of music was the son's true and only place. He went to Paris, entered the Conservatoire, and sat beside the young Darius Milhaud in the classes of Gédalge and Widor. His compositions as a student came under the beneficent eye of Vincent d'Indy.

"The plant flourished under this culture," writes Roland Manuel in a monograph which carefully follows his stylistic development. "Where another would have been stung to rebellion by a régime of discipline, Honegger submitted peaceably, while the first foliations of an awakening originality took their free course, quietly, but with increasing boldness, within the formal bounds. He gladly made Bach his master, studied the great architect of music with devotion. . . ."

At twenty-five he was a self-found artist, and while passing under such influences as Ravel, Debussy, and German romanticism, it was a warrant of personal integrity that heterogeneous elements be-

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came fused and apt in his work. From 1916 to 1920, Honegger wrote a considerable amount of chamber music of which M. Roland Manuel considers the 'cello sonata most important. At about the end of the war, Honegger was frequently seen among the "Nouveaux Jeunes," so dubbed by Erik Satie, by him cherished and nurtured at his establishment in the Rue Huyghens.

It was here in 1919 that Honegger suddenly found himself publicly classified under the now almost forgotton title, the *"groupe des six."* The episode may here be dismissed with a few lines from the composer himself. "The critic Henri Collet, of *Comœdia,* came one day to Milhaud, wishing to meet some of the younger musicians. That day he became acquainted with Auric, Durey, Milhaud, Poulenc, Germaine Tailleferre and myself. In an article a few days later he compared us to the 'Five' Russians, and called us the 'Six' French."

The unexpected publicity was both widespread and misleading. These young people were not entirely averse to a reputation, and what they had never officially admitted they were not obliged officially to disclaim. Held together by no stronger bonds than companionship and a mutual absorption in music, each continued blithely to pursue his or her own particular path.

Honegger's path led him, by way of various incidental music and ballets, into a feat which surprised him probably as much as anyone else — a truly popular oratorio, *"Roi David"* was begun and finished by necessity, in two months, and thereupon performed at the "Théâtre du Jorat" in Mezières, near Lausanne (1912). According to Manuel,

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he had no time to refine, to experiment, boldly to break new ground in a medium to him unaccustomed.

The result was a score which, despite individual force and merit, still leaned on tradition, and delighted the conservatives. His bolder colleagues, somewhat aghast at this treason, were mollified when, with *"Horace Victorieux"* (1921), Honegger again showed himself uncorrupted by base concessions. "The rear guard," says Manuel, "were embarrassing the author of 'King David' with welcoming smiles, while the advance guard, disgusted, were ready to bestow upon him the contemptuous label 'The Virtuous Arthur, Hero of the Philistines.' But, oblivious to the rumble of factions, the 'virtuous Arthur' sat unperturbed in his study, smoking his pipe."

Next came the *"Chant de Joie"* (1923), and "Pacific 231," which had its success in both camps. Notable subsequent works have been the stage pieces, "Judith" (1924) and "Antigone" (1927), the Concertino for Piano (1925), the Violoncello Concerto (1928), the Ballet "Amphion" (1930) the opera-bouffe, *"Les Aventures du Roi Pausole"* (1930), and the Oratorio *"Cris du Monde"* (1931).

René Chalupt thus sums up his style: "Through the tutelage of an uncongenial culture he has passed essentially unaffected. He is more interested in the nature of things than their changing phases. We see in him the image of the Horace whom he has created. His art possesses muscular vigor and judicious wisdom, which, while hus-

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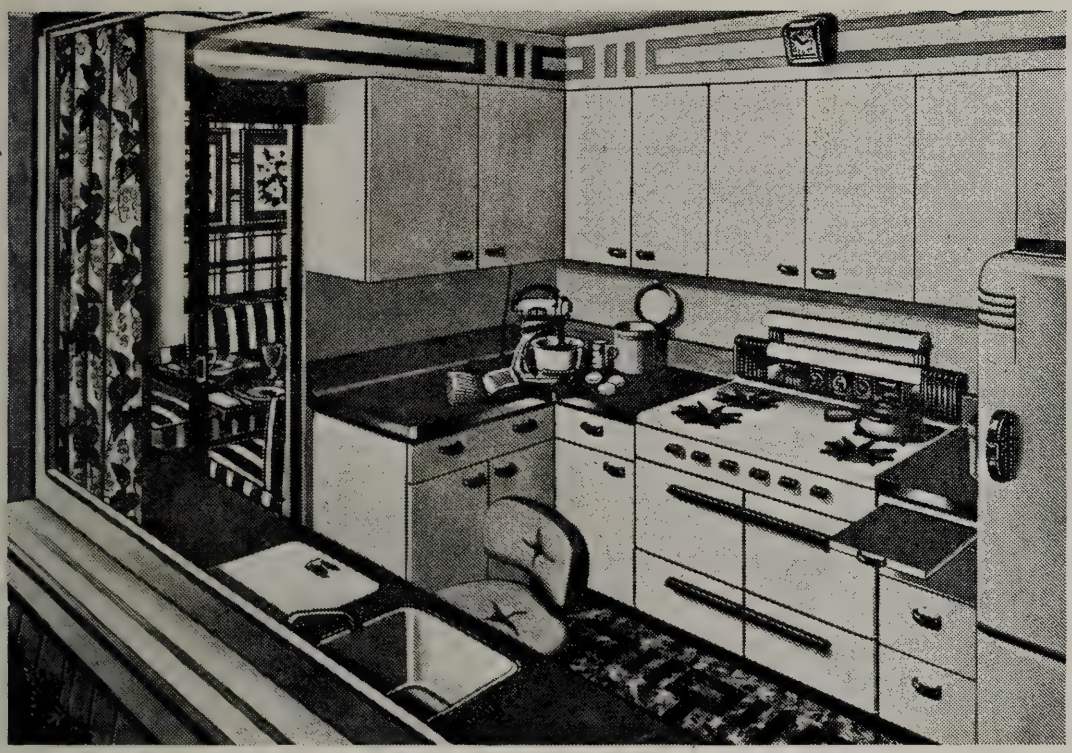

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banding its native force, can encompass victory." And even in the early Honegger, the same writer divined this virtue:

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M. Honegger conducted the Boston Symphony Orchestra as guest, January 11–12, 1929, presenting his *"Chant de Nigamon,"* Prayer of Judith from the Opera "Judith," and three songs from *"La Petite Sirène"* (Soloist – Cobina Wright), *"Pastorale d'Été," "Horace Victorieux,"* "Rugby," Piano Concertino (Soloist – Mme. Andrée Vaurabourg Honegger), "Pacific 2-3-1."

"Rugby" (1928) approximates "Pacific 2-3-1" as a musical depiction of human rather than mechanical energy. The Symphony for full orchestra, dedicated to the Boston Symphony Orchestra on its Fiftieth Anniversary, was composed in 1930 and performed here February 13, 1931. His *Mouvement Symphonique* No. 3 was performed at these concerts November 3, 1933. He has since composed a *"Prélude, Arioso et Fughette sur le nom de Bach"* (1933) and a Nocturne (1939) and *"Symphonie Liturgique"* for Orchestra, two choral works in 1939: *"Nikolaus von der Flue"* (a Swiss national hero; this was performed in New York, May 8, 1941) and "Dance of Death" (after Holbein), an opera – *"L'Aiglon"* (with Ibert, 1938), incidental music to *"Jeanne d'Arc au Bucher"* (Paul Claudel, 1938), the ballets *"Le Cantique des Cantiques"* (1938), and "The Call of the Mountain" on an Alpine subject, produced in Paris in the summer of 1945. M. Honegger has composed numerous chamber works.

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KOUSSEVITZKY AS INTERPRETER

Quoted from the chapter "The Artist Koussevitzky," in "Serge Koussevitzky, the Boston Symphony Orchestra, and the New American Music," by Hugo Leichtentritt (Harvard University Press, 1946).

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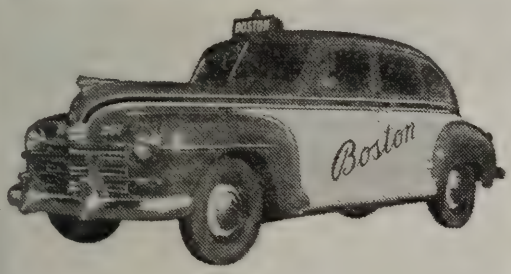

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of the eighteenth-century masters. Having at his disposal the large Boston Symphony Orchestra and the Harvard and Radcliffe choruses with more than three hundred singers, Koussevitzky would not dream of performing Bach's passion music and B minor Mass with the little chorus of about thirty high-school and university students and the tiny orchestra of twenty-five players with which Bach had to content himself because he could not afford to hire better forces. Koussevitzky's interpretation is powerful, and convincing, as it remains true to the spirit of the immortal score. It brings out the greatness of Bach's music, which in Bach's own performance in all probability could not have been revealed to his listeners. Indeed, inadequate reproductive apparatus sufficiently explains why Bach's gigantic works remained totally unknown for a century and more.

While stressing the demands of monumental music in a way contrary to the letter of tradition, Koussevitzky honors tradition when it helps to support the character of the music. Thus he performs Bach's Brandenburg Concertos and orchestral suites in chamber music manner, with a small orchestra, as these compositions with their delicate and involved part leading would lose much of their intimate character by the too-massive sound of a large modern orchestra. Exquisite examples of this Bach chamber orchestra music were presented at the Berkshire Bach-Mozart Festivals in August 1945 and 1946.

For Mozart, too, Koussevitzky has lately preferred a smaller orchestral body. It was especially interesting at the Bach-Mozart Festival to oberve how carefully Koussevitzky differentiated the styles of the two masters. In Bach's music he preserved a plastic sound in black and

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white, so to speak; its dynamic scale derived from the organ style with its terraces of forte and piano, without many intermediate gradations of crescendo and diminuendo. In Mozart's music, he replaced the plastic Bach sound with a much softer, colorful sound, rich in delicate shadings and vibrant with intimate sentiments, the soulful accents of youthful passion, a frequent and rapid change of expression even within the confines of the same theme.

In matters of tempo Koussevitzky has often been criticized for taking the allegro and presto pieces at too rapid a pace, and the slow movements too slowly. This is the most convenient brand of crude criticism. If a critic finds no other valid objection he can always fall back on "wrong tempo." In reality, however, there exists no universally correct and applicable standard of tempo. One may even assert with good reason that for a certain piece two or even three different tempos may be equally right, according to the conception and temperament of the performer, his skill in coördinating the single sections of the piece convincingly, and his technical mastery of playing. When Koussevitzky takes a presto finale of Mozart or Haydn at a much faster pace than a listener has heard formerly, this tempo is right for Koussevitzky and the Boston Symphony Orchestra, because they can control it so well that the music fairly scintillates in a fascinating manner, the fastest passages come out with perfect clearness and apparent ease, and the lightness and gaiety, the humor, wit, and alacrity of the music are perfectly interpreted. The same tempo taken by a less skillful conductor and orchestra will be wrong, the music sounding hurried, labored, and devoid of grace and elegance. In this regard, the author recalls the incomparable pianist Ferruccio Busoni, who used to play

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the finales of Mozart concertos with an incredible speed, a sparkling virtuosity that brought out the real spirit of this transcendentally gay music in an irresistibly brilliant manner. But Busoni's tempo was right only for him. It would have been wrong and even pernicious for most other pianists.

A great charm of Koussevitzky's style of conducting consists in his free treatment of tempo changes, in his art of using elastic accelerandos or ritenutos as transitions from one tempo to another. Especially in Beethoven's dramatic and pathetic symphonies, in the psychologically complex music of Brahms, Tchaikovsky, Sibelius, and Shostakovich, the flow, convincing coherence, and logical structure depend largely on the conductor's capacity to divine meanings that are written out in the score only approximately, as our system of notation is not subtle and distinct enough to express all emotional and rhetorical refinements. A wide field is open to the conductor's power as an interpreter, but it has its dangers, since the dividing line between a genuine interpretation and one that is fanciful and distorting is easy to miss. Only a phenomenally gifted and highly experienced conductor will move on this dangerous ground with ease and sureness. The cultivated musical public has a flair for such distinctions, and has by its unshakable verdict placed Koussevitzky in the first rank of the great conductors of our age.

SERGE KOUSSEVITZKY

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Serge Koussevitzky's audiences throughout the country cannot but be deeply interested in Hugo Leichtentritt's notable new book, the first study of the great conductor, of the orchestra he directs, and the music for which he has done so much. (See the programme notes in the December 27-28 issue of this Concert Bulletin.) $3.00

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Such honors are not quickly won and are awarded only after a long career, full of extraordinary merit and to a personality unique in its class. This promotion to the rank of field marshal in the army of music is fundamentally different from the applause greeting a talented newcomer, who has accomplished one or two sensational feats but has to prove his sterling quality by equal achievements through many years, and who has as much to gain as to lose.

Koussevitzky's truly cosmopolitan attitude is indicated by the fact that it is hardly possible to decide whether he excels more in German, Russian, French, or American music. His Beethoven, Schumann, Brahms, and Richard Strauss renderings could not have been surpassed at Vienna or Berlin when those now ruined cities were at the peak of their musical eminence. In particular, Koussevitzky's Eroica and Ninth Symphony deserve to be preserved on the best records available in order to show future generations what a great Russian conductor in America was able to achieve with the most sublime German music. No less remarkable is Koussevitzky's Brahms interpretation, combining depth and breadth of conception with nobility and enchanting beauty of sound effect. The so-called rugged Brahms loses nothing of his manly vigor, his densely knit formal structure, his seriousness and greatness, but gains much by Koussevitzky's predilection for the lyric beauty and emotional warmth of the Brahms melody. One might wish that Koussevitzky would offer Bruckner's and Mahler's monumental symphonies more frequently than he has done.

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The scarcity of appearance of these great Viennese masters on Boston programs may be because of the influence of American critics on the American public. More likely is the explanation that Koussevitzky's constant care for the new American music, plus his self-imposed international obligations, leaves him too little opportunity for adequate study of these complex, pretentious scores. More than once Koussevitzky has shown that he does not accept silently an unjust attack by the critics; and as to his public, he prefers to guide it and to overcome its resistance rather than to yield to its prejudices.

That Koussevitzky has supreme authority in Russian music is naturally expected and believed in America. Whereas he may have three or four close competitors in the rendering of German and French music, it would hardly be possible to name a musician anywhere in America who could successfully challenge him in the performance of Moussorgsky, Rimsky-Korsakoff, Tchaikovsky, Scriabin, Shostakovich, and Prokofieff. Other able conductors in this country reveal the great Russian music only to a certain extent. But Koussevitzky alone sums up all the decisive factors in Russian music and brings fully alive its Slavic soul, with all its fiery passion and depth of unrestrained melancholy, its joyful ecstasies and sensuous ardor, its almost savage force and its rustic humor, its fatalism and quasi-oriental languor. Similarly, Koussevitzky possesses the key giving him access to all heights and depths of the Nordic music of Sibelius. One will hardly ever hear more authoritative and accomplished performances of the Finnish

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master's music than in Boston. In some ways this symphonic music is affiliated with the Russian art, not as its sister but perhaps as its sister-in-law.

It is doubtful whether at the present time French symphonic music can be heard anywhere, not excluding Paris, played as brilliantly and enticingly as in Boston. Berlioz, César Franck, Debussy, and Ravel, especially the last two, are preferred by Koussevitzky. His long residence and professional activities in Paris, his personal acquaintance with leading French musicians, have given him both intimate insight into the character of the French art of music and sympathy with its aims. Along with Toscanini and Monteux, Koussevitzky has transplanted, at least temporarily, the trusteeship of the great French music from Paris to America. Even more so than for German and Russian music, the utmost refinement of coloristic treatment is indispensable to the perfect rendering of French impressionistic music; and fortunately Koussevitzky has an orchestral group skilled in realizing such an artistic accomplishment.

German, Russian, French, and American symphonic music makes up the bulk of Koussevitzky's programs. He always, however, reserves space for especially interesting works from England, Poland, Hun-

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gary, Italy, and elsewhere. In this truly cosmopolitan attitude, Koussevitzky is in advance of all other conductors, not only in America but also in prewar Europe.

In discussing Koussevitzky as an artist, one comes to a matter that is of special interest to the concert-hall public though perhaps not to the professional musician — a matter that can be summed up in the words "public appearance." The professional musician knows that a conductor's principal work with the orchestra is done at rehearsals and that the public concert is, so to speak, a clean copy of an essay fully drafted in advance and corrected in all details. The public, however, believes that the conductor's manner of wielding his baton and his personal appearance and action at the desk electrify the men of the orchestra in some mysterious way and are primarily responsible for the impression the listener receives. There are different types of conductors as they appear before the public: some are handsome, elegantly dressed, carefully groomed men, intent on impressing the audience — especially the ladies — by their *mondaine* aspect. In their style of conducting, too, they stress elegance, beauty of motion, carefully avoiding any aberration in the opposite direction. In his younger years, Arthur Nikisch was the unsurpassable example of this type. Others, unpretentious in their appearance, trust more in the power of their musicianship than in showmanship. Of this type, Karl Muck was perhaps the most accomplished representative: with a minimum of agitated motion he obtained all desired effects, a glance of his eyes and the expression of his face sufficed. Still others act a theatrical part

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at their desk, gesticulating profusely and violently, transmitting the emotion of the musical score to the orchestra and the public by their own bodily reaction, mindful of the fact that the concert-hall public not only wants to hear the music but also likes a spectacle. Were the conductor to be made invisible to the public as in Wagner's Bayreuth Theater, a great attraction for many people would be lost.

Koussevitzky in a way is a composite example of all these types, assembling various traits with good taste and rejecting gross exaggerations. A man of the world in his distinguished appearance, he yet manifests to everyone that he is still more an artist, passionately intent on his cultural mission. As an advocate for the great art of music, he pleads to the large jury filling the concert hall. Outbursts of passion are restricted to a few, decisive moments, but when they arrive, at the proper place, their effect is irresistible. He also has repose, grace, simplicity, quiet humor, and artless gaiety at his command, and all intermediate expressions on the emotional scale. His manner at the desk is not designed to draw attention to himself but to underline the character of the music, and to encourage his players in giving their best on the spur of the moment.

Finally it may be attempted to define Koussevitzky's position in the small elite of conductors of the very first rank. This exalted class is a

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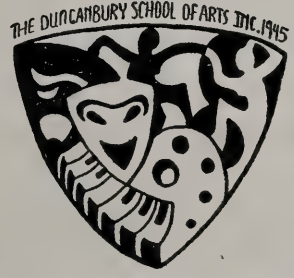

small one — in the author's opinion including Toscanini, Bruno Walter, and Wilhelm Furtwängler, as well as Koussevitzky — with Georg Szell, Otto Klemperer, Erich Kleiber, Rodzinski, Mitropoulos, and two or three others as younger aspirants to highest honors in the reserve. It would be presumptuous to attempt balancing in detail their respective merits and excellences, each one of them having individual greatness. Yet it may not be unjust to assert that of all conductors Koussevitzky is the most universal and cosmopolitan, not only because of his great art but also by reason of the exceptionally independent position he occupies at the head of the Boston Symphony Orchestra. Toscanini, with all his eminent mastery, does not have much interest in American music, preferring Italian symphonic scores, generally considered the less valuable part of the musical productions of Italy, with its center of gravity in opera. Bruno Walter has not had enough independence in America to show the full extent of his powers; he is expected to perform mainly the Viennese classics, Mozart, Haydn, Beethoven, Schubert, and Brahms, with a little Bruckner and Mahler mixed in occasionally — not because his American public demands it, but because of his well-known love for these masters. Furtwängler's eminent art is an almost unknown quantity in America and likely to remain so for political reasons.

Koussevitzky's manifold activities, his international affiliations, and his authority in a multitude of fields are at present unique in America; altogether they represent the maximum of active power and influence ever accorded to a musician in this country.

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SYMPHONY IN C MINOR, NO. 3, *Op.* 78

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Composed for the London Philharmonic Society, this symphony was first performed by that orchestra in London, May 19, 1886, under the composer's direction. It was first heard in Paris and America in the following season (the American performance was at a concert of the Philharmonic Society in New York, Theodore Thomas conductor, February 19, 1887). The first performance in Boston was by the Boston Symphony Orchestra, February 16, 1901. Saint-Saëns conducted this symphony at a special concert of this orchestra in Boston, November 26, 1906. After his death, the *Adagio* was played (December 23, 1921) in his memory. The most recent performance was on February 18, 1938, when Mlle. Nadia Boulanger conducted.

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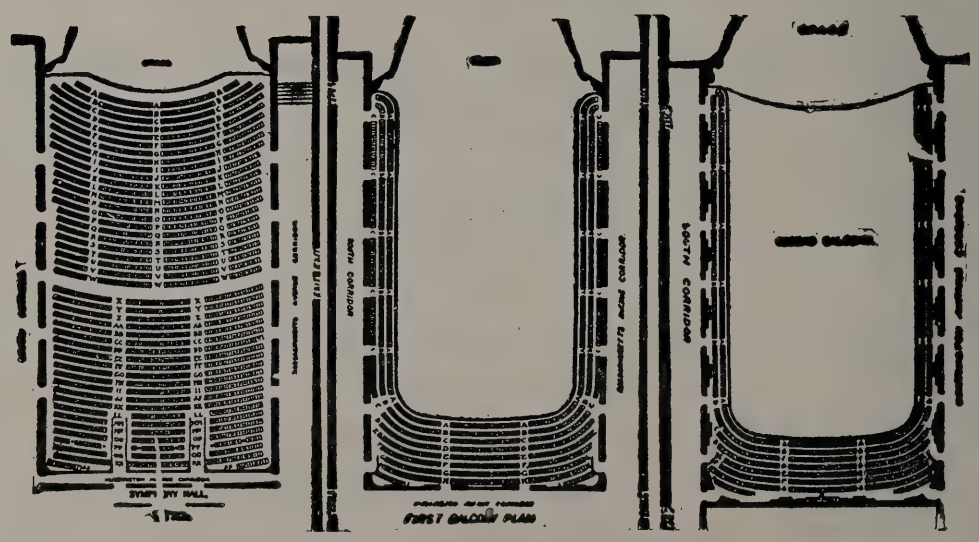
THE following analysis was prepared by the composer for the initial performance in England:

"This symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in development, serves as an introduction to the *Adagio,* and the *Scherzo* is connected after the same manner, with the *Finale.* The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"After an introduction *Adagio* of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the *Adagio* in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *Adagio.* This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.



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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Bruno Walter

Concert Life in Europe

BRUNO WALTER

Bruno Walter, who is to conduct the Boston Symphony concerts of the next two weeks, is remembered in Boston by the performances he has conducted with the Metropolitan Opera Company. He has conducted the Boston Symphony Orchestra as guest only once before — March 30–31, 1923. Dr. Walters's autobiography, "Theme and Variations," published last summer by Alfred Knopf, is an interesting retrospect of a varied and eventful musical career. In the last pages of this book the writer, now more closely than ever before identified with this country, concludes his account by speaking of his activities at the present time:

"When I arrived in New York in November 1939 for permanent residence, America had already become familar to me. I had no linguistic difficulties, not only because I was able to speak English, but also because as a musician I was able to express myself in the idiom that was my very own. But even if my circumstances had been far less favorable, the charm exerted upon me throughout my life by all that is new would overcome the element of strangeness, for I am an optimist at heart. In spite of many painful experiences and the horror caused me by world happenings, I have always in moments of tranquillity been conscious of a feeling of harmony. And that disposition has surely nothing to do with the 'execrable optimism' so indignantly referred to by Schopenhauer, but seems to me, rather, compatible with a full understanding of the world's sufferings.

"Friends, too, have given to my life in America the warmth without which there can be no feeling of home. There are the people close to my heart, of whom I have spoken; there are dear friends made during my early years in America; and new ones have been added since. The country is becoming increasingly familiar to me through its literature, and I am acquiring a deeper understanding through my study of its history. To me, there stand out from the mighty epos the figures of Thomas Jefferson and Abraham Lincoln, whose lofty thoughts and immortal words have not only pointed the way to the American people, but are so wise. fruitful,

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and potent that they might well guide the whole world into a better future. To my discerning look, they were the first statesmen in responsible positions who used political wisdom and power for the attainment of humanity's goals. And I fervently admired Franklin D. Roosevelt, the clearness of his vision, the loftiness of his aims, his tremendous accomplishments as the supreme commander in war, and his warm-hearted humanity. His death meant to me, as to countless of others, the loss of a personal friend.

"So I have gradually learned to live in the country and with the country without losing contact with myself or my past. A contributing factor naturally has been the landscape I viewed on my long travels or came to know closely on my wanderings. Of my many impressions, let me mention here but one, because it has indelibly stamped itself upon my mind: the Seventeen-Mile Drive near Monterey in California. From Del Monte, through forests and over a magnificent mountain road with a wide view of the Pacific Ocean, our daughter takes us down to the coast in our car. We walk along the shore with its usually turbulent surf. Inshore, beyond the undulating white dunes, the horizon is lined with pines whose grotesquely twisted and often ghostlike shapes are caused by the fierceness of storms. Among the rocks out in the ocean there is one that serves as a dwelling place to innumerable birds, and another alive with sea lions, whose whining barking we can hear from afar. Our field glasses reveal to us their games and fights, their skill in the water, and their lazy resting in the sun. Above our heads wing endless flights of birds with outstretched necks, their raucous cries piercing the magnificent expanse of ocean and sky into which they disappear. . . .

"Looking back upon my life, I find much cause for mourning, more for gratitude. I had gained strength from people dear to me, from those who were near to me in life, and from others who, influencing me by their work and example, nourished within me the comforting assurance of a community of the human spirit, beyond centuries and mundane boundaries. It was this invisible church that had sheltered me from the innumerable attacks with which the events of daily life shake man's power of resistance. Strength was given me by nature, to which I am as devoted today as I ever was.

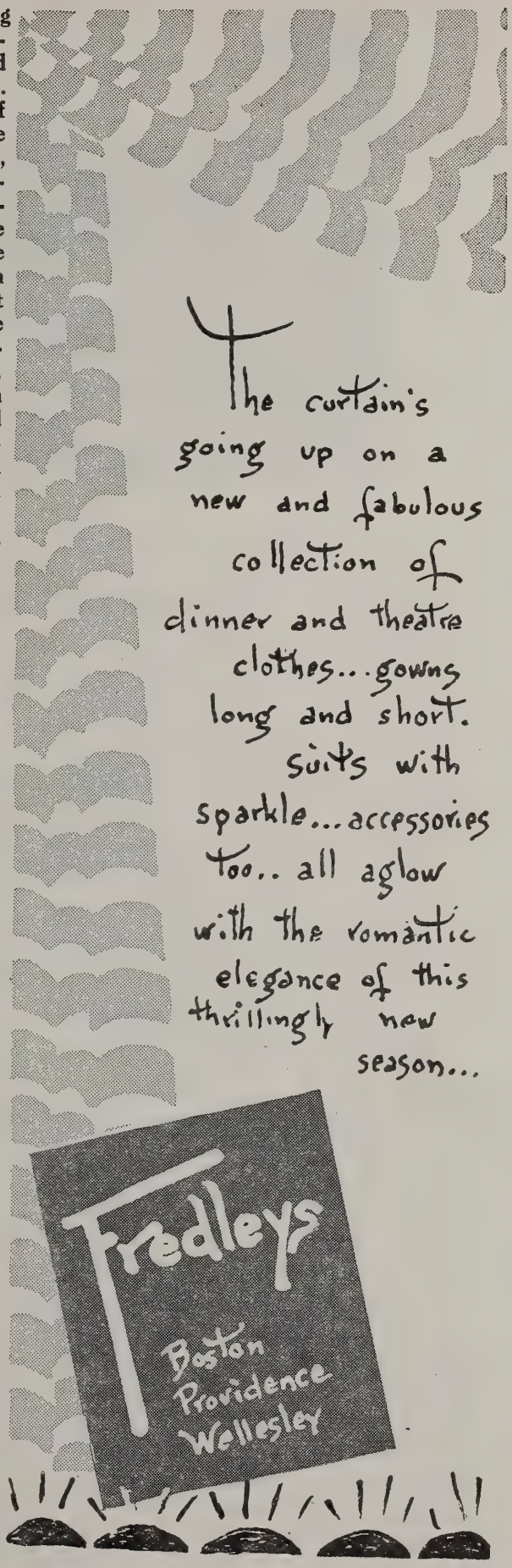
Strength was given me by sheltering affection of my family, but also by interest in the sufferings of others and by aid I was at times able to render. It was given me by the little joys of life. But above all it flowed into me from music. There flows from music, irrespective of its ever-changing emotional expression, an unchanging message of comfort: its dissonances strive toward consonance — they must be resolved; every musical piece ends in a consonance. Thus music as an element has an optimistic quality, and I believe that therein lies the source of my inmate optimism. Still more important, however, and of decisive influence upon my life is the exalted message conveyed to us from the works of the great masters, a message most sacredly expressed in the symphonic adagio. The Church knows why it calls upon the power of music at its most solemn functions. Music's wordless gospel proclaims in a universal language what the thirsting soul of man is seeking beyond this life. I have been vouchsafed the grace to be a servant of music. It has been a beacon on my way and has kept me in the direction toward which I have been striving, darkly, when I was a child, consciously later. There lie my hope and my confidence — *non confundar in aeternum.*

"And so, on the whole, in spite of all weighty objections, life and the world get a fairly good testimonial from me. And what will be my testimonial once I leave this exceedingly strict and hard school? I think it will look somewhat like the reports I mentioned in the account of my childhood. I was not a model pupil, and I got no 'Excellent' in any subject except in singing. I admit my serious deficiencies. I have often suffered from them. I admit the errors I have committed. But perhaps this picture of my life's doings will be brightened somewhat, if, in my final diploma, I come off with a favorable mark at least in music. Then I shall feel that I have been judged fairly, and I shall be satisfied."

• • •

CONCERT LIFE IN EUROPE

In the showcases in the First Balcony Gallery there is now on display an interesting collection of programs and photographs showing the postwar concert life in Munich, Salzburg, Stuttgart, and other Central European cities. This collection has been kindly loaned by Dr. D. M. Moore of Cambridge.



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SATURDAY EVENING, JANUARY 4, 1947, *at* 8:30 *o'clock*

STRAUSS.....“Metamorphosen,” Study for 23 Solo String Instruments

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I. Allegro non troppo
II. Lento
III. Allegretto

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II. March of Pilgrims Singing Their Evening Hymn (Allegretto)
III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)

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METAMORPHOSES

By Richard Strauss

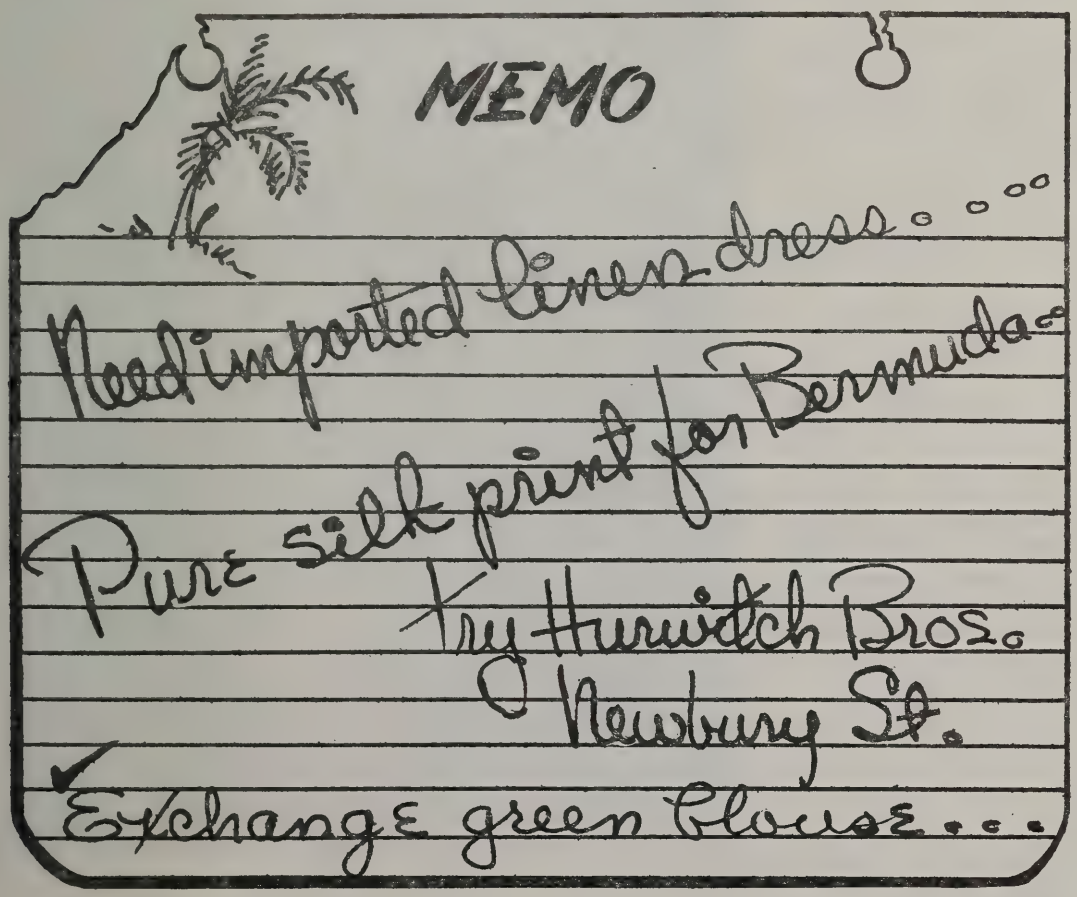
Born in Munich, June 11, 1864

The full score of *"Metamorphosen"* (*Studie für 23 Solostreicher*) was written between March 13 and April 12, 1945, in Garmisch. The solo instruments required are ten violins, five violas, five 'cellos and three basses.

"Metamorphosen" was composed for Paul Sacher, who conducted the first performance with his *Collegium Musicum* in the small concert hall at Zürich on January 25, 1946. The present performances are the first in this country.

At the end of the printed score appear the words "In Memoriam! Garmisch, 12 April, 1945." The date recalls the fact that American forces occupying Bavaria shortly after this date found Strauss and his family living quietly in their Alpine home at Garmisch.

"Metamorphoses" is in a single long movement, with the following tempi: *Adagio, Appassionato, Agitato, Più allegro, Adagio tempo primo.* Each instrument has a separately written part. Sometimes the composer finds considerable variety by the distribution of parts in the orchestra he has chosen. Sometimes there are melodic solo voices for the first violin, viola or 'cello, and sometimes these voices are reinforced by the duplication of parts in varying numbers, principally



in the ten violins (there is no division into firsts and seconds). Only in the more climactic passages are all the instruments used at once. The music is in straightforward common time throughout.

The expository opening, the development in *Allegro,* and the return of the *Adagio* tempo with coda clearly approximate a sonata movement. Willi Schuh gives a description which discerns this structure, quoting two theme groups of three each. The development is contrapuntal not in the fugal sense of strict imitation or any elaborate complex of voices, but rather in the melodic interweaving of themes. The constant subdivision of the players lends itself to full chords. There is a *pianissimo* ending.

The composer was present and led the orchestra on the eve of the first performance in Zürich, which he likewise attended, according to Willi Schuh, who remarks: "It had never occurred to anyone to write a large symphonic work for an ensemble of twenty-three solo string players. Strauss at eighty-one has broken a new path as he did before in his symphonic poems, his *'Salome,'* and his *'Ariadne auf Naxos.'* And as in those cases it was the nature of the work in hand which led him into the new way, into the new expressive form and means.

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The title *"Metamorphoses"* may refer to the transformation of thematic material, and the subtitle "Study" may simply characterize the score as an experiment in part distribution. Both titles seem noncommittal in view of the inscription on the last page of the score and an unmistakable tragic undercurrent in the music itself. The principal theme in C minor, introduced by two violas in the ninth bar, recalls the halting theme of the *Marcia funebre* in Beethoven's "Eroica" Symphony. At the very end this similarity becomes unmistakably marked.

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By BOHUSLAV MARTINU

Born December 8, 1890, at Policka, Czechoslovakia

The *"Concerto Grosso"* was composed in 1938 and had its first performance (from the manuscript) at the Boston Symphony concerts, November 14, 1941. It was repeated in the same season, January 2 and 3.

The orchestration requires one flute, three oboes, three clarinets, two horns, two pianos and strings.

THIS work, according to an interesting communication from Mr. Martinu, provided on the occasion of the first performance, "has had a singular destiny. Written in Paris, in 1937, it was to have been published by the 'Universal Edition' at Vienna, and its first performance was set for the season of 1938 in Paris. There came the *'Anschluss,'* and I was without news of the score; the première was prevented by the impossibility of receiving the orchestral parts and the manuscript. A year afterward, events forbade the 'second' première, this time in Prague,* where, ever since, my works have been banned from the repertoire. At last I expected a real première in Paris in the

* Milos Safránek, states that it was to be performed by Czech Philharmonic under Václav Jalich in Prague, in 1938.

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month of May, 1940, under the direction of Charles Münch. I received my manuscript after many difficulties, and after it had undergone some highly involved wanderings. Everything was ready, the hall hired, but events in France did not permit it to be heard. The whole thing was called off, and the manuscript was lost during my retreat from Paris.

"By a lucky chance, the Czecho-Slovak conductor George Szell had rescued a copy of the work from Prague, just in time. I had no idea of the existence of a copy, and it was a happy surprise to learn of it on my arrival in America."

There may be added to the composer's account one more incident in the misadventures of a concerto. It was scheduled for performance at the twenty-third pair of concerts of the Boston Symphony Orchestra in the season 1940–41, but an unavoidable delay in the copying of parts required its postponement until the following season.

The composer writes thus of his concerto:

"The title *'Concerto Grosso'* bespeaks my leaning toward this form, which occupies a position between chamber music and symphonic music. It will be evident that I have not followed the traditional form of *'concerto grosso'* but rather the characteristic alternations of *'soli'* and *'tutti,'* which I have given to the pianos, woodwinds and strings. The violins are divided into three sections in order to diffuse the full sonority of the strings and to provide more polyphonic activity.

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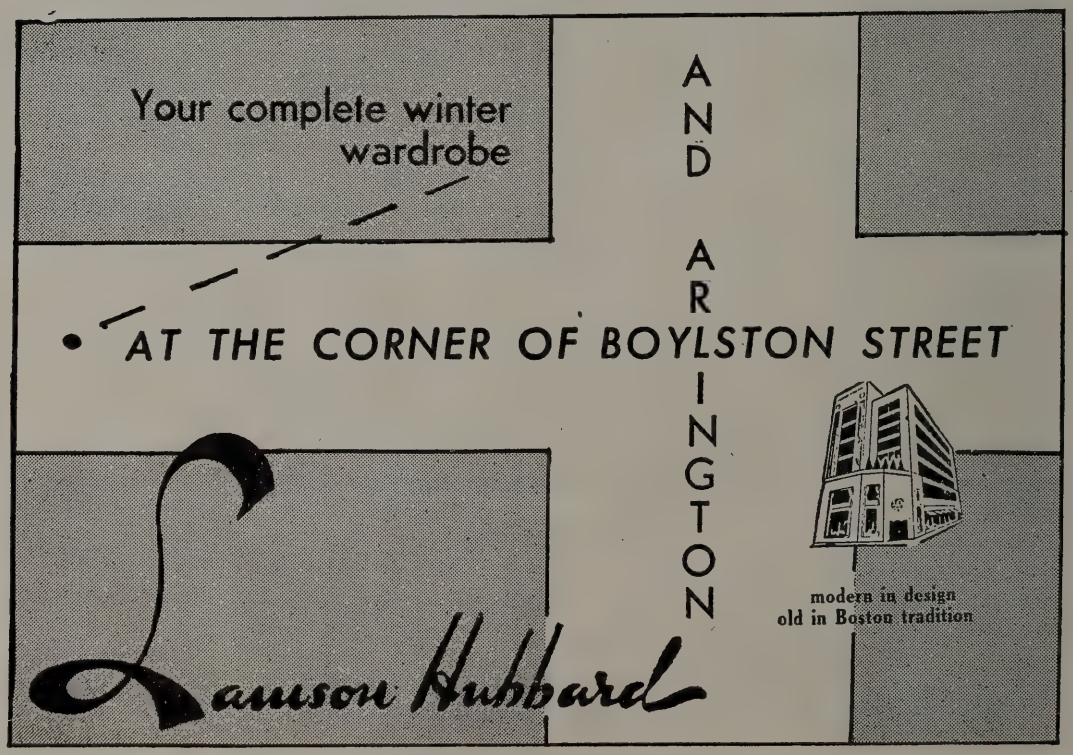
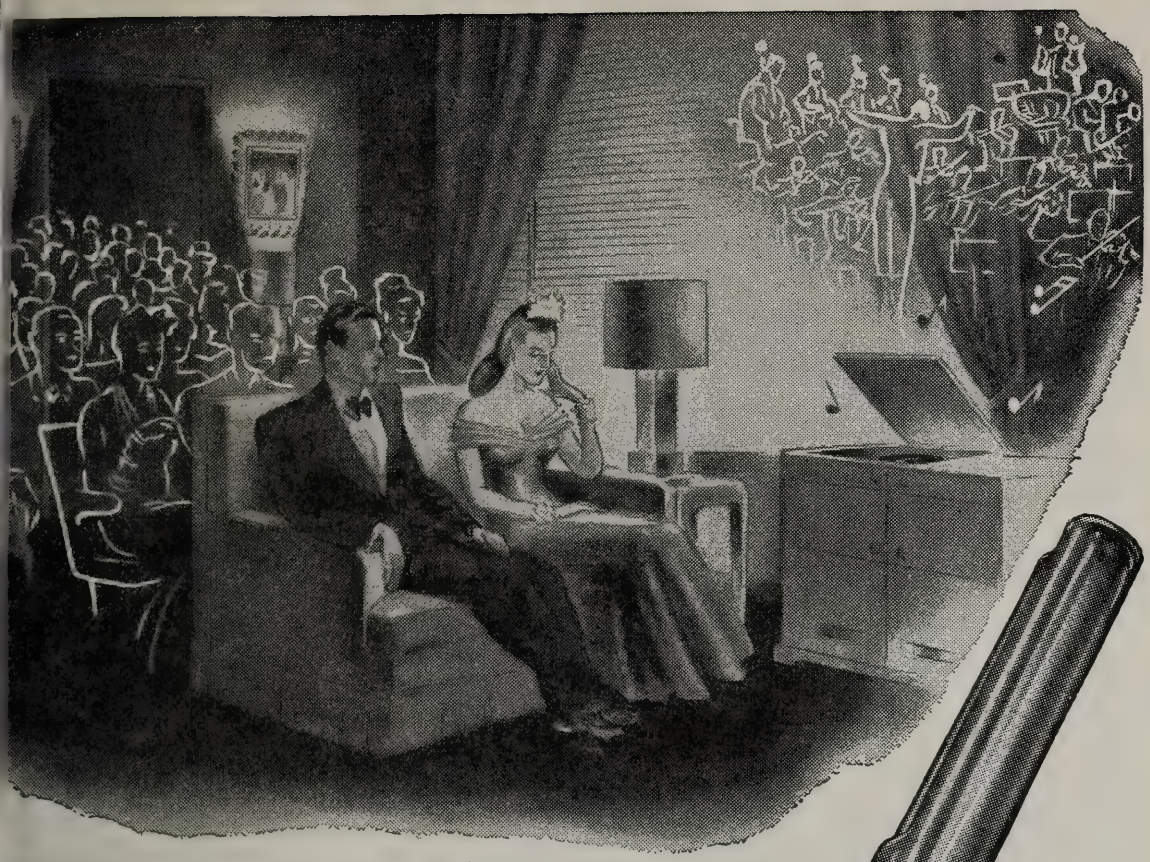
"I am reluctant to make an analysis of the form, which offers no real help toward the understanding of a new work. I prefer that the public listen instead of constantly asking, 'When does the second theme come in?' 'Is this the development already, or is it still the exposition?' The form should be felt through the development of the ideas and through the internal structure of the work, which represents a certain attitude of the composer, and the attitude should make itself known clearly without explanations.

"In the first movement, I work with a little rhythmic germ of a half-measure which binds the different developments of the other motives and which appears in the most diversified forms up to the end, where there remains nothing but this little germ within the fulness of the orchestra.

"The Andante of the second movement is an extended song by the violoncellos and the other strings, which continues forceful and expressive. But a few measures before the end, the song subsides into tranquillity.

"In the third movement, of lively character, the two pianos take the foremost place as soloists, setting forth the themes (somewhat rhythmic) of a 'rondo.' At first they are enveloped always by the polyphony of the orchestra; then the orchestra takes them up, relegating the contrapuntal ornamentation to the pianos."





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ENTR'ACTE

THOUGHTS ON BERLIOZ

By Ernest Newman

A few weeks ago, Ernest Newman devoted four columns in successive issues of the "London Sunday Times," to Hector Berlioz, the nature of his work, and various misconceptions which have sprung up since the composer's time. His remarks are here quoted in part:

I said last week that Berlioz appears to be winning now something like the attention he deserves. Our public is still a long way from any notion of the whole Berlioz, but at any rate the few works of his which it does know are being given fairly frequently. Last Sunday we had a broadcast of "The Childhood of Christ," from Liverpool. The performance was far from ideal; some of the instrumental phrasing was a model of how Berlioz should not be phrased. But it is something to see this exquisite work getting, if not a foot, at any rate a toe in the repertory at last.

In his early and middle years, Berlioz had quite a European vogue: his set-back came later, when criticism, especially in this country, passed into the hands of academics who, having little or no imagina-

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tion themselves, were incapable of appreciating the unique quality of his imagination, and disparaged his designs and his craftsmanship because they were not those of the great German classics. Nor was this the whole extent of his misfortune. He had begun by being ranked, even in progressive circles in Germany, with Wagner as one of the liberators of music from certain fetters of the past: his most ardent advocates were the leading lights of the Wagner circle — Bülow, Liszt, Cornelius and others. But towards the end of the nineteenth century the Anglo-Teutonic musical world had divided itself, broadly speaking, into two camps, the Wagnerian and the Brahmsian. Neither had any use for Berlioz, or any real understanding of him: the former because, for it, modern music meant Wagner, the latter because virtually nothing that Berlioz had done could be regarded as worth doing, judged by the criteria applicable to Brahms.

Even in France there were few people capable of seeing him, to some extent, as he really was. It was mostly the poets and painters among his contemporaries, not the professional musicians, who were first of all sensitive to the original quality of his mind and art, because they recognised in them, in the words of Théophile Gautier's

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famous article, the expression of "the Romanticist ideal in music, that is, the breaking of the old moulds, the substitution of new forms for the old invariable squared rhythms," and so forth. Gautier and his literary fellows were in sympathy from the beginning with a feature of Berlioz's art that has become of prime significance in the music of today — the achievement of a freer rhythmical articulation than that of the German masters. Apparently Berlioz was not the only French pioneer in this field, though the Czech Reicha, at the Paris *Conservatoire,* was going so far as to write fugues in five-four time. Gautier has an interesting article on the now forgotten Hippolyte Monpou (1804–1841), a song writer who was regarded by his Parisian contemporaries as crazy because of the elasticity of his rhythms. It is interesting to learn that Monpou had made a special study of the polyphonic music of the sixteenth century, which could have given the German and Italian composers of a later day many a lesson in rhythm: hence, says Gautier, "the lack of symmetry in his rhythm, his overflows, his suspensions of the cæsura, so that better than anyone else he was qualified to set to music the verse of the [French] innovators [Victor Hugo and others] whom the reading of the ancients and of Ronsard had made enemies of well-turned periods."

But the great German and Italian music of the nineteenth century could not win free of the rhythmical limitations which were, indeed,

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in the profounder sense, a necessity to it if it was to work out its special destiny to the full. And so the time came when the virtue in Berlioz that is one of his greatest attractions to us today — his emancipation from the square rhythms of two, four and eight beats — was censured as an aberration that could not be permitted in respectable musical circles. The completely Wagnerised Francis Hueffer found his rhythm "often broken and irregular, so that it is a torment and a puzzle to the ear"; and of course it all came about because of his "natural bias" being "towards the eccentric, the not always sincere in art." This of the artist whom Gautier, who knew him intimately, commended for his rare sincerity, in the face of neglect and obloquy, towards his art!

His offence, in short, was that he was his original, unclassifiable self, instead of being what his critics would have preferred him to be. Parry commended him for admiring Gluck, Mozart and Beethoven, but censured him for not following "their artistic principles" — as if these were eternal and immutable! As people like Parry could conceive music only in terms of black-and-white, colour being simply an added adornment, Berlioz's magnificent colour was the effect of "an excitable disposition" which made him "particularly susceptible to the qualities of the tones of instruments"; susceptibility to the sen-

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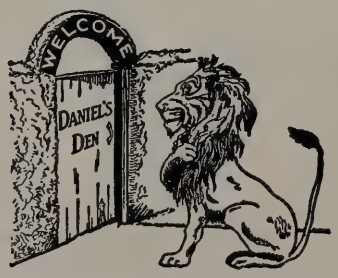

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suous beauty of sound — and music is the art of sound — and the capacity to feel art as an excitement being, one gathers, liabilities to a composer rather than assets.

So it went on, poor Berlioz being persistently condemned by reference to criteria that had no application to him, and damned with faint praise when praised at all. Starting from the complacent proposition that "the French conception of song is much more superficial than the German," Parry, unable to deny that Berlioz had written some remarkably expressive songs, gets no further in the way of understanding them than calling them "characteristic," but adds that they are "speculatively treated and interesting on that account, as being out of the common line" — the common line, of course, the genuine line, being that of Schubert, Schumann, and Brahms, anything outside it being merely "speculative."

The last generation or two of critics and historians misrepresented Berlioz so grossly that one can only conclude that their acquaintance with his work as a whole was slight. They had a predecessor in the German monarch who remarked to him affably, "I understand, M. Berlioz, that you never write for less than five hundred executants." "Your Majesty has been misinformed," was the ironic reply; "I some-

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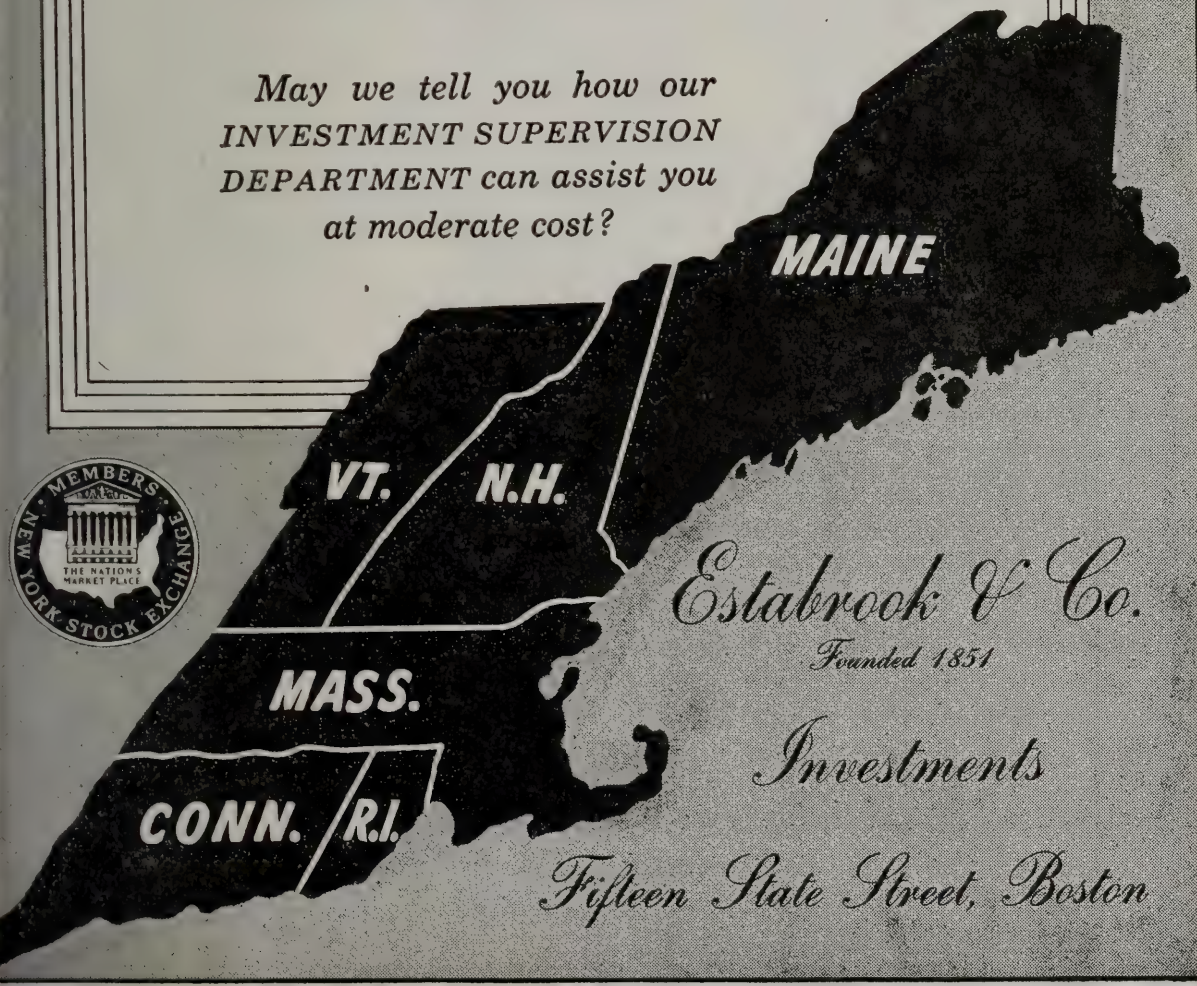

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times write for as few as four hundred and fifty." That legend of his addiction to the numerous and the noisy has been hard to kill.

It is true that now and then he took a fling in that direction, but only when the occasion justified it and the milieu permitted it. There are no absolutes in tone-mass values, only relatives. Relatively to the orchestra of Mozart, that of Mahler is an overgrowth; but there is no reason rooted in the nature of things why the ordinary orchestra of a century hence should not be to that of Mahler as his to that of Mozart. There are untold glories of orchestral volume and combination still unrealised: if they have not been exploited already, that is partly because of the economic difficulties in the way, partly because of the lack of buildings large enough for the purpose and acoustically favourable to it. Berlioz was perfectly justified in writing on the scale he occasionally did for exceptional buildings or for the open air. But to try to give the modern public the impression that he was the victim of a megalomaniac obsession with mere volume and vehemence for their own sakes is to go a trifle too far in the way of misrepresentation. Hadow has informed us that "beside the extravagance of Berlioz, Victor Hugo is reticent." But where is the extravagance, the lack of reticence, in *"Les Troyens,"* in *"L'Enfance du Christ,"* in *Béatrice et Bénédict,"* in the beautifully wrought songs, or in a dozen other works that might be mentioned? Did any composer ever engrave with so fine pointed a tool as he has done on a hundred occasions?

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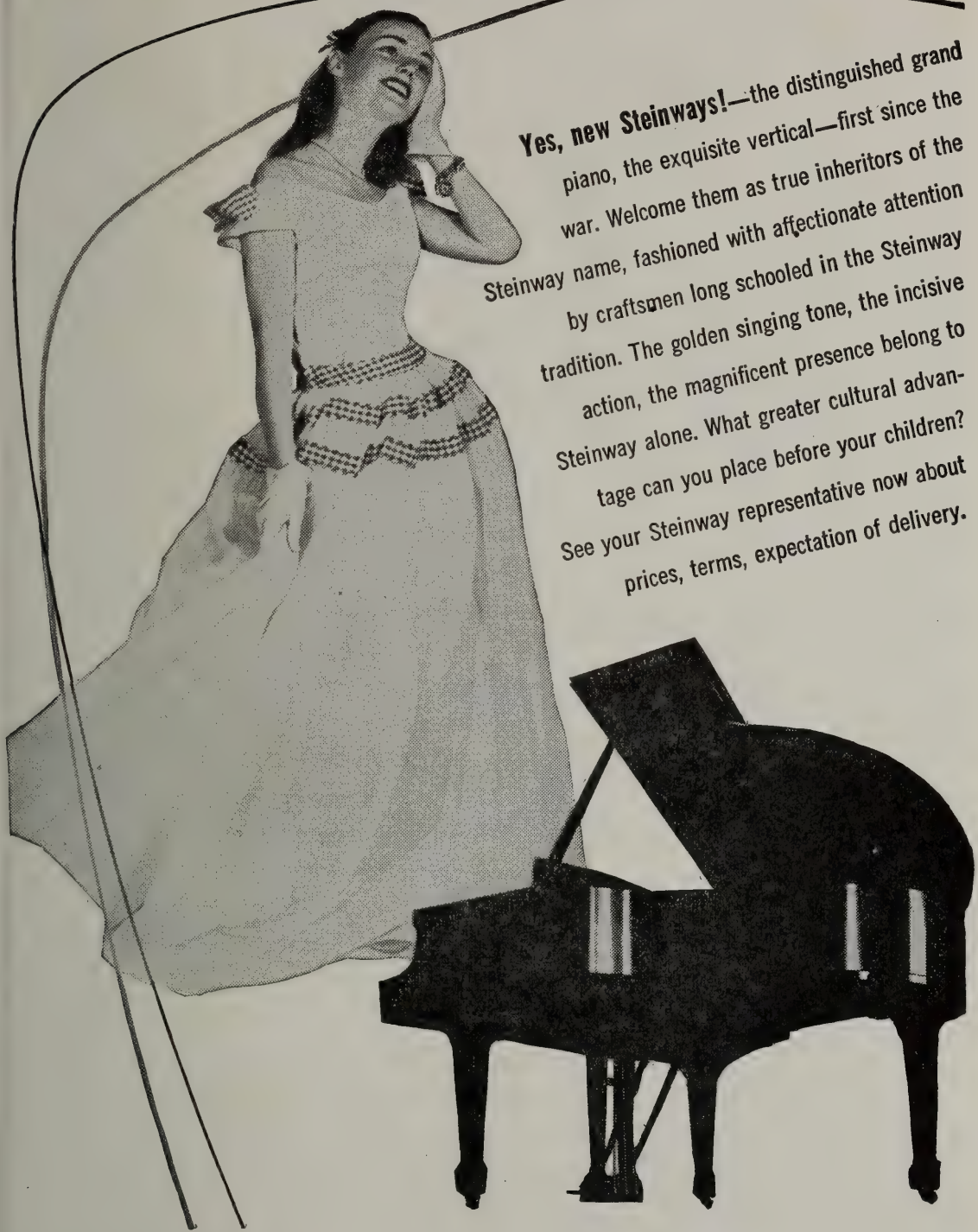

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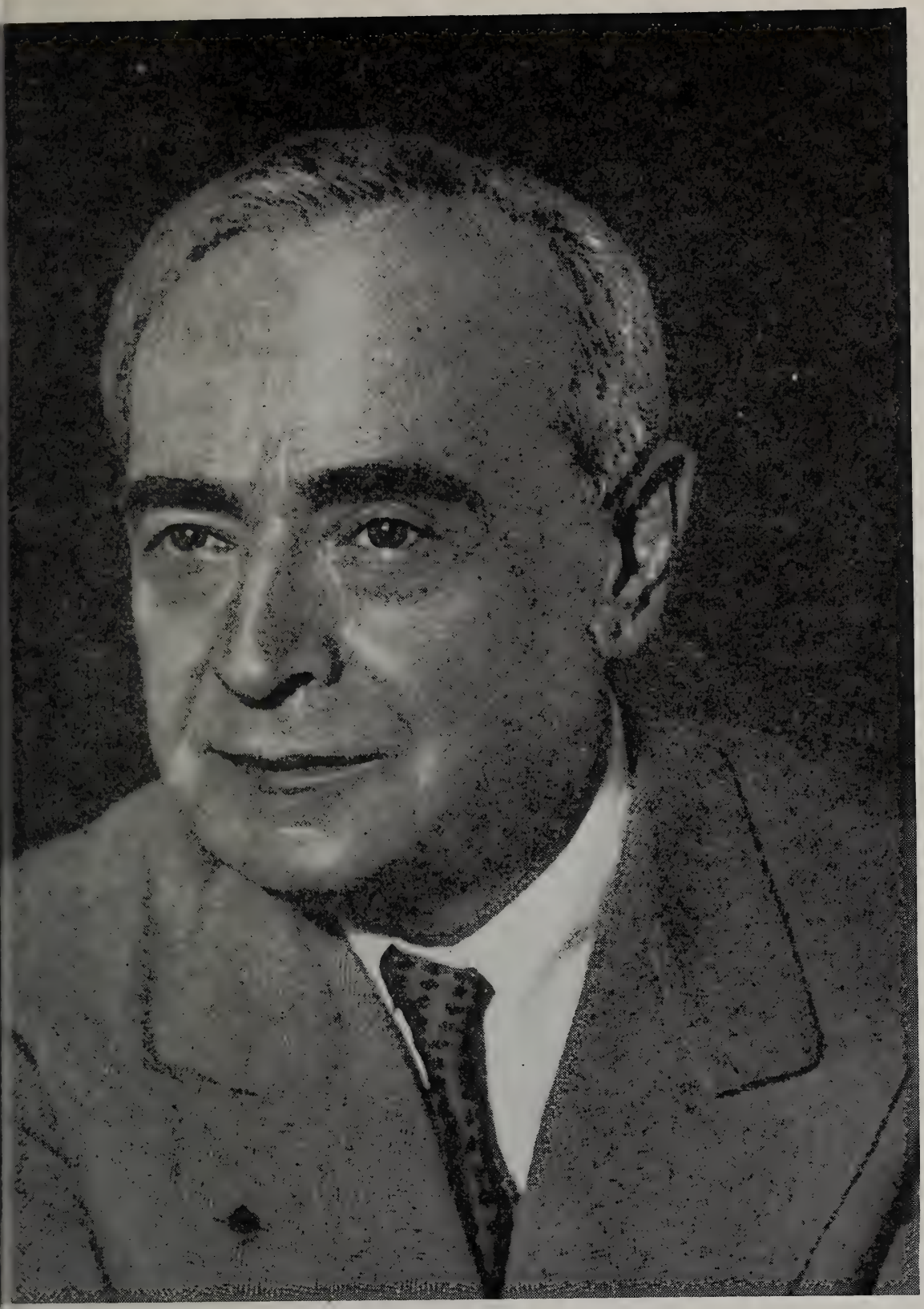

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The critics quarrelled with him, again, over his choice of subjects, which were too "external" for them. Parry considered that the French lack the Teutonic "gift for looking inward." But why, in point of fact, should any composer, or any other artist, or we to whom their art is a joy and a refreshment, regard looking inward as more praiseworthy than looking outward? Julien Benda has some telling things to say about this fallacy in his "Belphégor." The glories of the "mystic communion with the soul of things" — as if any of us knew what the soul of things is! — have been over-sung. As Benda says, it is only grudgingly that some people will "admit that a Gautier, for instance, who depicted Venice and Toledo *from outside,* without sharing their heartbeats or clasping them to his bosom, was still worthy the name of artist."

Berlioz had this intense perception of the interest and beauty of things as they reveal themselves to the eye that directs its vision outwards; and in censuring him for seeing the world of art like that the older critics were simply condemning him for being himself, instead of something made on the Teutonic model. Parry frowned on him for choosing such "histrionic" themes as "dances of sylphs, processions of pilgrims, and orgies of brigands." But why should a composer not write about things of this kind if they appeal to him? In what way is a sylph more "histrionic" than an angel? The two fauna are equally

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supposititious; why then should it be counted a virtue to describe the gyrations of the one in music and a fault to describe the gyrations of the other? Putting theological considerations aside, again, are angels in themselves better material for art than witches? Have we not become so infected with what Nietzsche called moralic acid that we are inclined to over-value the moral element in art? Why should not the diabolic in nature and in man be given a fair show by the artist?

Both those among us who are interested in the latest developments of music and those who are intrigued by the problem of criticism can find much that is worthy of attention in the case of Berlioz. Musical criticism, it is evident, is every day coming a stage nearer bankruptcy in its dealings with the most characteristically "contemporary" music. So long as a composer obviously stemmed from his predecessors, no matter how individual the constitution of his own mind might be, it was possible to formulate certain criteria in virtue of which his music could be said to be very good, fairly good, or bad. But when, as is often the case today, the composer seems not to inhabit the same mental world or breathe the same atmosphere as "the classics," does not employ their vocabulary, and flouts their conjugations, declensions and syntax, criticism, in the old self-assured acceptation of the term, becomes impossible. We are left simply with naïve reactions of being interested or not.

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But this problem, in a milder form, was already confronting the critics of a century ago, though they did not know it, in the work of Berlioz. For there can be no question that his was the most purely individual mind in the whole history of music. Proof of this is twofold. In the first place, he derived nothing of his artistic self from even the three or four composers preceding him and contemporary with him whom he admired, while he in turn has put in general circulation nothing whatever that the generations following him could incorporate into their own substance. He has no pride of ancestry, no hope of posterity. In the second place, while it is possible to turn out quite passable imitations of such giants as Bach, Mozart, Beethoven, Wagner and Brahms, no one can write, or will ever be able to write, two pages that could be passed off, I will not say as Berlioz, but even as a passable imitation of him. He is the one composer who defies alike the disciple, the eclectic and the parodist. I am not putting this forward, of course, as in itself a proof that he was a great composer: that issue has to be decided on various other grounds. I simply state the plain facts of a unique case.

Although no one among his German admirers in his own day was aware of it, he was unwittingly laying the axe at the root of the mighty old Germanic tree. The present day plumes itself on having

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shaken itself free of the Germanic influence. Berlioz enjoyed that freedom from the beginning without ever thinking about the matter — not because he was "French" but because he was himself. To call him "French," indeed, as Parry always did with a tincture of disparagement, is to misconceive him. He was a man of the south, a Dauphinois, a type not found anywhere else in France. The Dauphinois sees things without any intervening mist between himself and them, swiftly, unsentimentally, rather sceptically; he prides himself on being *jamais dupe*. Berlioz had no love for his fellow-Dauphinois Stendhal; but Stendhal, with his unsentimental directness of vision, his freedom from the conventional in his estimates and from the metaphysical fog that sometimes prevents the northern European mind from seeing the world just as it is, his style without padding, without ready-made phrases, is the nearest equivalent that even French literature offers to the music of Berlioz. Had Stendhal written a symphony, it would have been very like "Harold in Italy"; had Berlioz gone in for the novel he would have produced something like "Le Rouge et le Noir."

As I suggested last week, it was his entire remoteness from the German type of "inwardness" that made him suspect by the critics and historians who, like Parry, had come to believe that music and German music were virtually interchangeable terms. For them, German music was the predestined and final accomplishment of the musical language *per se,* the other national forms of expression that were coming into existence being merely local dialects, interesting, quaint,

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sometimes delightful, but to be spoken in the best circles only at the risk of your being accused of talking with a provincial or across-the-border accent. What Berlioz essentially did, and was the first to do, was to reproduce in music the texture and colour and mental atmosphere of that "Mediterranean" which Nietzsche so longed for as an escape from the rumination of the darker, slower, thicker-blooded north.

Berlioz's biographer Adolphe Boschot has rightly insisted on the influence on the boy of the landscape of his native Dauphiny, its dryness, its vibrating heat, its intense colour. But if we want to understand just how all these things contributed to make the mind and the temperament of the young Berlioz what they were we have to turn to a book by a brilliant Frenchwoman, Madame Bulteau (who wrote under the pseudonym of Jacque Vontade), in which she correlates the mystical and metaphysical tendencies of northern Europe and England on the one hand, and the objectivity and litheness of southern art on the other, with the difference in the qualities of the light of the two milieus. As she puts it, a check to the vision has always drawn man on insensibly further and further in order to discover what may lie beyond the unclear immediate field; whereas when the

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light reveals everything at a glance up to the horizon limit the process is reversed — the unfrustrated eye protects the mind from the perpetual illusion that beyond the beyond is a secret it is necessary for it to know. All Berlioz's music, whether that of the painting of a scene or that of psychological probe — and he has achieved some marvels in the latter field — has the quality of controlled objectivity that is the antithesis of the northern ecstatic mystical swoon; it is the seeing of things as they appear and are, not as one would fain persuade oneself they are by calling in speculation and metaphysic to supplement the evidence of the eye.

But is the Dauphinois origin of Berlioz the complete explanation of his peculiar mentality? Next week I shall suggest another possible explanation which at first sight may seem fantastic.

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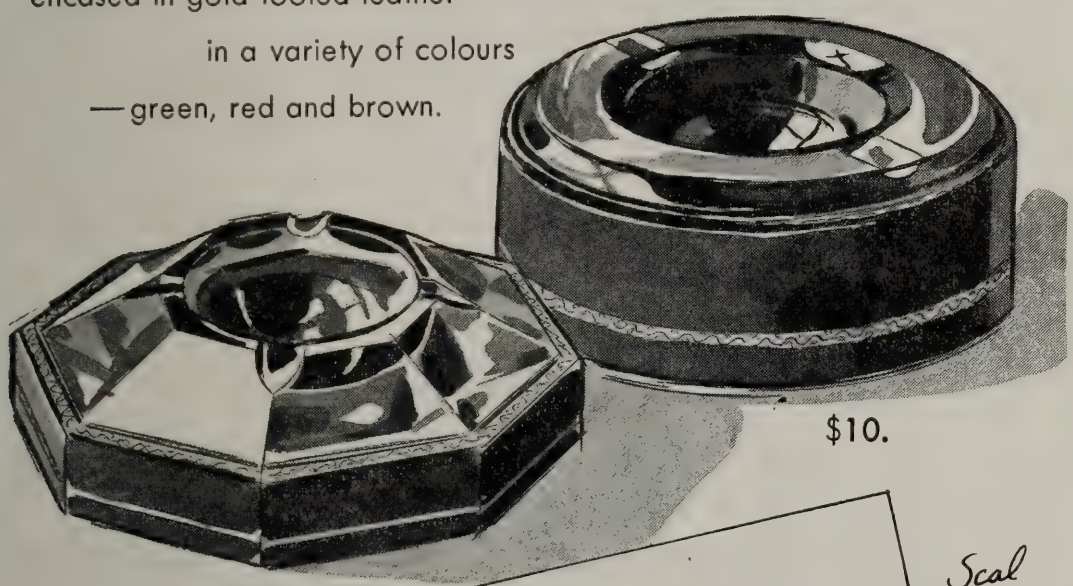

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JASCHA VEISSI was born in the Ukraine and graduated with honors from the Imperial Conservatory at Odessa at the age of sixteen. He came to this country in 1920. Mr. Veissi has played viola in the Kolisch Quartet and later in the Coolidge Quartet. He has appeared with various orchestras, including the Boston Symphony Orchestra, having played the *Symphonie Concertante* of Mozart for Violin and Viola (Violinist: William Kroll) at Tanglewood, August 11, 1945. He plays a Gasparo da Sallò instrument, dated 1540.

"HAROLD IN ITALY," SYMPHONY IN FOUR MOVEMENTS WITH VIOLA SOLO, *Op.* 16

By HECTOR BERLIOZ

Born at La Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

"Harold en Italie, Symphonie en IV *parties avec un alto principal, Op.* 16," was composed in 1834. It had its first performance at a concert given by Berlioz at the *Conservatoire* in Paris, November 23, 1834. Narcisse Girard conducted at this performance, and Chrétien Urhan took the part for viola. It was repeated at another concert in Paris on December 14. The first performance in the United States was at a concert under the direction of Theodore Thomas in New York, May 9, 1863, when E. Mollenhauer was the soloist. The first performance in Boston was again by Theodore Thomas, October 28, 1874, Charles Baetens, soloist.

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The first performance of "Harold in Italy" at the concerts of the Boston Symphony Orchestra was on February 19, 1884 (viola solo, Henry Heindl). At five performances following, the soloist was Franz Kneisel, then concertmaster of the Orchestra: February 13, 1886, December 8, 1888, February 6, 1892, November 2, 1895, February 4, 1899; December 5, 1903 (viola, Mr. Férir), January 26, 1907 (viola, Mr. Férir), March 4, 1911 (viola, Mr. Férir), March 13, 1915 (viola, Mr. Férir), November 14, 1919 (viola, Fréderic Denayer), April 24, 1942 (viola, Louis Bailly), February 19, 1943 (viola, Jean Lefranc), November 10, 1944 (viola, William Primrose).

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BERLIOZ tells us in his Memoirs that his intention in composing his "Harold in Italy" was "to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the

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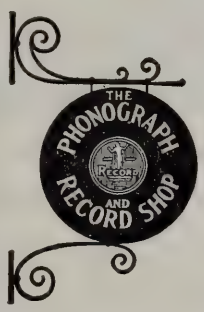

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manner of Byron's Childe Harold. Hence the title, *'Harold en Italie.'* As in the *'Symphonie Fantastique,'* a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the *'Symphonie Fantastique,'* the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development." The text of Byron's "Childe Harold" is not involved in Berlioz's plans. The composer no more than borrowed from the melancholy Englishman the concept of the romantic poet wandering about the Italian countryside, adding his individual comment to the scenes which passed before his eyes.

The history of Berlioz's "Harold in Italy" began, according to the Memoirs, with a concert at the Paris *Conservatoire* on December 22, 1833, a concert where the *"Symphonie Fantastique"* had a remarkable success, "taking the whole room by storm" and turning the tide of popularity in his favor. "And then," says Berlioz, "to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!*

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"Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvelous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.'

" 'Yes, indeed,' I answered, 'your proposition flatters me more than I can say, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no; I insist,' said Paganini; 'you will succeed; as for me, I am too sick at present to compose; I could not think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini, by his incomparable artistry, would know how to make the viola always the dominating instrument.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that: there are too many rests for me; I must be playing all the time.' 'I told you so.' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterwards, suffering already from the affection of the larynx which ultimately killed him, he went to Nice, and returned to Paris only at the end of three years."

Adolphe Boschot, who, before all others, has applied the scrutinizing eye of the scholar to the writings of Berlioz, is constrained to

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doubt the narrative up to this point. There are indications that Paganini was not present at the concert of December 22, and that Berlioz may have met him in the year previous. Berlioz's biographer is disposed to ask as Berlioz did, why Paganini, who obviously wanted nothing more than a show piece for the viola and who was well qualified to write one, should have turned to the composer least qualified for such a task. Perhaps "Berlioz thought what an excellent thing it would be if Paganini were to play the viola in a work of his, and then, or later, imagined the rest of the story." So Ernest Newman sums up Boschot's attitude in his own invaluable edition of the Memoirs, and counters that if Paganini had not even made a specific request of Berlioz, *La Gazette Musicale* would hardly have been able to make this announcement unchallenged on January 26, 1834: "Paganini, whose health is improving daily, has asked of M. Berlioz a new composition after the manner of the 'Fantastic Symphony.'" Since a large part of Berlioz's statements will never be tracked down for final verification, it may be wisest to rest on the observation that Berlioz leans to magnification rather than distortion, that even when duly discounted, his narrative remains astonishing enough.

The announcement made in the *Gazette* and other papers friendly to Berlioz described the proposed work as entitled *"Les Derniers Instants de Marie Stuart,"* as including a chorus, orchestra, and viola

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solo, and as affording the public its first opportunity to hear Paganini play upon this instrument.

Berlioz has nothing to say in his Memoirs about the last moments of Maria Stuart. Memories of his adventures in Italy, the brigands he had met in the Abruzzi, were probably more congenial, as the viola solo wove its way at will through the developing score. Berlioz did not bother with Paganini's admonition against rests. His incomparable orchestral instincts must have told him that the magic of color which lies in the viola is best caught by evocative backgrounds and intermittent relief — that it is most surely lost by over-insistence and displayful passage work.

Paganini left Paris on February 20. In March, as the season began to wane and with it his duties as critic, Berlioz and his wife took a house on the Montparnasse, and there he completed his "Harold in Italy." "In spite of the complexity of the harmonic fabric," he wrote, "it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I improvised the 'March of the Pilgrims' in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then, it obtained a complete success when it was performed for the first time at the *Conservatoire.*"

This concert took place November 23, 1834. The audience glittered

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with a literary distinction which would indicate that the star of Berlioz was rising.

Berlioz describes the performance:

"The first movement alone was feebly applauded, but this was the fault of Girard, who conducted the orchestra, and could not succeed in working it up enough in the coda, where the pace ought gradually to be doubled. Without this progressive animation the end of the allegro is cold and languid. I suffered simple martyrdom in hearing it thus dragged. The *Pilgrim's March* was encored. At its second performance, and towards the middle of the second part — at the place where the convent-bells (suggested by two harp-notes doubled by the flutes, oboes, and horns) are heard afresh after a brief interrruption — at this point the harpist miscounted his bars, and lost his place. Girard, instead of setting him right, as I have done a dozen times in the same circumstances (the same mistake is constantly made), called out, 'The last chord,' which the band accordingly gave, thus skipping some fifty bars. This was a complete slaughter. Fortunately, however, the march had been well played the first time, and the public were under no misapprehension about the cause of the disaster at the encore. Had it happened at first, they would have been sure to attribute the cacophony to the composer. Still, since my defeat at the Théâtre-Italien, I had such mistrust of my own skill as a conductor that I allowed Girard to direct my concerts for some time longer; but at the fourth performance of *Harold* he made so serious a mistake at the end of the serenade (where, if one part of the orchestra does not double its speed, the other part cannot go on, because the whole bar of the former corresponds to the half bar of the latter) that, seeing at last there was no hope of his working up the end of the allegro properly, I resolved in future to conduct myself, and not allow anyone else to communicate my ideas to the performers. From this resolution I only once departed, and my readers will see how nearly fatal was the result.

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"After the first hearing of this symphony, an article appeared in a Paris musical paper which overwhelmed me with invectives, beginning in this witty style: 'Ha, ha, ha! haro! haro! *Harold!*' On the morning after the appearance of this article I received an anonymous letter in which, after a deluge of even coarser insults, I was reproached with *not being brave enough to blow out my brains!*"

Berlioz took his symphony far and wide upon his tours, presenting it with varying success. Apparently the most outstanding and thoroughly satisfactory performance was at Brunswick, where the impression made by the finale greatly excited the composer. "That furious orgy," he calls it, "where wine, blood, joy, rage, all combined, parade their intoxication — where the rhythm sometimes seems to stumble along, sometimes to rush on in fury, and the brass seem to vomit forth curses and to answer prayer with blasphemies; where they laugh, drink, fight, destroy, slay, violate, and utterly run riot; in this brigand scene the orchestra became a regular pandemonium; there was something positively supernatural and terrifying in its frantic life and spirit, and violins, basses, trombones, drums, and cymbals all sang and bounded and roared with diabolical order and concord, whilst from the solo viola, the dreamy Harold, some trembling notes of his eveing hymn were still heard in the distance as he fled in terror.

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Paganini did not hear it until December 16, 1838. It was another *Conservatoire* concert. Berlioz conducted both the *"Fantastique"* and the "Harold in Italy" Symphonies. The strange outcome of the performance should never be described except in his own words:

"Paganini was present; and I will now give the history of the famous occurrence of which so many contradictory versions exist, and about which so many unkind stories have been circulated.

"As I have already said, I composed *Harold* at the instigation of Paganini. Though performed several times during his absence, it had not figured at any of my concerts since his return; he therefore was not acquainted with it, and heard it that day for the first time.

"The concert was just over; I was in a profuse perspiration, and trembling with exhaustion, when Paganini, followed by his son Achilles, came up to me at the orchestra door, gesticulating violently. Owing to the throat affection of which he ultimately died, he had already completely lost his voice, and unless everything was perfectly quiet, no one but his son could hear or even guess what he was saying.

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He made a sign to the child, who got up on a chair, put his ear close to his father's mouth, and listened attentively.

"Achilles then got down, and, turning to me, said, 'My father desires me to assure you, sir, that he has never in his life been so powerfully impressed at a concert; that your music has quite upset him, and that if he did not restrain himself he should go down on his knees to thank you for it.' I made a movement of incredulous embarrassment at these strange words, but Paganini, seizing my arm, and rattling out, 'Yes, yes!' with the little voice he had left, dragged me up on the stage, where there were still a good many of the performers, knelt down, and kissed my hand. I need not describe my stupefaction; I relate the facts, that is all.

"On going out into the bitter cold in this state of white heat, I met Mr. Armand Bertin on the boulevard. There I remained for some time, describing the scene that had just occurred, caught a chill, went home, and took to my bed, more ill than before.

"The next day I was alone in my room, when little Achilles entered, and said, 'My father will be very sorry to hear that you are still ill; and if he were not so unwell himself, he would have come to see you. Here is a letter he desired me to give you.' I would have broken the seal, but the child stopped me, and saying, 'There is no answer; my father said you would read it when you were alone,' hastily left the room.

"I supposed it to be a letter of congratulations and compliments, and, opening it, read as follows:

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'Nicolò Paganini.

'Paris, December 18, 1838.'

"I know enough of Italian to understand a letter like this. The unexpected nature of its contents, however, surprised me so much that I became quite confused in my ideas, and forgot what I was doing. But a note addressed to M. de Rothschild was enclosed, and, without a thought that I was committing an indiscretion, I quickly opened it, and read these few words in French:

'Sir,

'Be so good as to remit to M. Berlioz the sum of twenty thousand francs which I left with you yesterday.

'Yours, etc., Paganini.'

"Then only did the truth dawn on me, and I must evidently have grown quite pale, for my wife coming in at that moment, and finding me with a letter in my hand and a discomposed face, exclaimed, 'What's the matter now? Some new misfortune? Courage! we have endured as much before.'

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" 'No, no; quite the contrary.'
" 'What, then?'
" 'Paganini.'
" 'Well, what of him?'
" 'He has sent me — twenty thousand francs.'

" 'Louis! Louis!' cried Henrietta, rushing distractedly in search of my son, who was playing in the next room. 'Come here! come with your mother; come and thank God for what He has done for your father.' And my wife and child ran back together and fell on their knees beside my bed, the mother praying, the child in astonishment joining his little hands beside her. O Paganini! what a sight! . . . Would that he could have seen it! . . .

"My first implse, as may well be imagined, was to answer his letter, since it was impossible for me to leave the house. My reply has always seemed to me so inadequate and so far from what I really felt, that I dare not reproduce it. Some situations and feelings are quite overwhelming!

"Paganini's noble action soon became known in Paris, and for the

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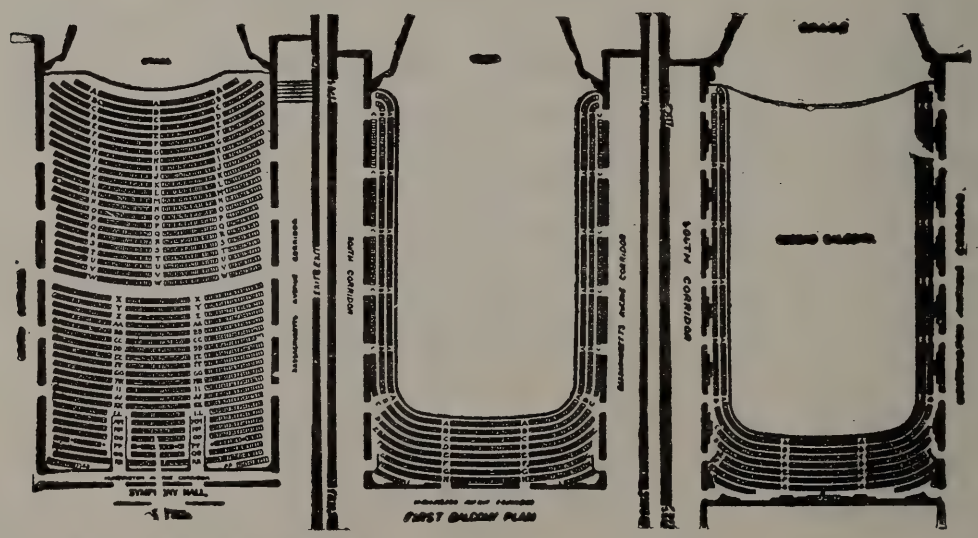
next two days my room was the rendezvous of numerous artists, all eager to see the famous letter, and learn the particulars of so strange an event. All congratulated me; one, indeed, showed a certain jealousy, not of me, but of Paganini. 'I am not rich,' he said, 'or I would willingly have done as much.' He was a violinist; and it is the only example I know of a spirit of honourable envy. Afterwards came out all the remarks, detractions, anger, and falsehoods of my enemies, the transports of delight and triumph of my friends, the letter I received from Jules Janin, his splendid article in the *Journal des Débats,* the abusive lanaguage with which I was honoured by certain low wretches, the scandalous insinuations against Paganini, the letting loose and the clashing of a score of good and evil passions.*

"In the midst of all this agitation and impetuous feeling, I was boiling over with impatience at not being able to leave my bed. At last, at the end of the sixth day, I felt a little better, and, unable longer to contain myself, I dressed, and ran off to the Néothermes, Rue de la Victoire, where Paganini was then living. They told me he was alone in the billiard-room. I went in, and we embraced without a word. After some minutes, as I was stammering out I know not what in the way of thanks, Paganini — whom I was able to understand in the empty room — cut me short with these words:

" 'Don't speak of that. No, not another word. It is the greatest pleasure I have ever felt in my life. You will never know how your music affected me; it is many years since I have felt anything like it. . . . Ah! now,' added he, as he brought down his fist on the billiard-table with a violent blow, 'none of the people who cabal against you will

* Some accused Paganini of making a grand gesture of generosity to offset a reputation for closeness. Others intimated that Paganini was reaping undue glory by acting as intermediary for an anonymous donor, perhaps Bertin. There has been no evidence to cast legitimate doubt upon Paganini's integrity in the affair.



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dare to say another word, for they know that I am a good judge.' . . .

"Having discharged my debts, and finding myself still in possession of a considerable sum, my one idea was to spend it in the way of music. 'I must,' I said to myself, 'leave off all other work, and write a masterpiece, on a grand new plan, a splendid work, full of passion and imagination, and worthy to be dedicated to the illustrious artist to whom I owe so much."

He decided to compose a symphony with voices upon "the sublime and ever-novel theme of Shakespeare's 'Romeo and Juliet.' " He wrote it "in seven months, never pausing for more than three or four days out of every thirty." Meanwhile Paganini could not leave the Riviera on account of his health. He died on November 25 of the following year (1840). Whether by circumstance or disinclination, he never played in the "Harold in Italy" Symphony.

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SIXTY-SIXTH SEASON, 1946–1947

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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THE BOSTON SCENE

The present exhibition is devoted to paintings in oil, water-color, and encaustic which illustrate the Boston scene. Its purpose is to show examples of the work of some of the contemporary artists who are painting in and around Boston. Since their pictures are, in some cases, better known elsewhere than in this area, and because several of them are teaching locally, the opportunity afforded by a Symphony exhibition seems ideal to show something of the sort of work which makes Boston a continuing center of artistic activity.

MARTIN MOWER was for years an instructor in drawing and painting at the Fogg Museum in Cambridge. He is now retired, but remains very much a part of Harvard through his long association with the Department of Fine Arts there. There is no need to introduce his work here, as he is one of Boston's outstanding artists and his work is widely known, especially in this vicinity. His *Swan Boats* is a charming glimpse of a unique local scene, as well as an example of his distinguished qualities as a painter.

EDMUND QUINCY was born in Biarritz, and has lived a great deal of his life in France where he studied, painted, and exhibited. Though he has long painted in this area, and has been represented and won honors in many of the important exhibitions in this country, his work is probably better known in Europe than in America. In 1930 he was the first artist to take a complete show of American scenes to Paris, and his paintings have been acquired by a number of collectors and museums both here and abroad. He has now returned to live in Boston and has brought with him a mature and distinguished art. His landscapes especially show his highly successful handling of the problems of light and atmosphere which are perhaps his dominant interest, and in all the works included in this exhibition one can see his special feeling for, and understanding of the individual character of the Boston scene. The Symphony is fortunate in having the opportunity of introducing to its audience the work of an artist of this stature.

LAWRENCE KUPFERMAN is an instructor of drawing and painting in the Massachusetts School of Art. He studied

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at the Museum of Fine Arts School, and has painted in various other parts of the country as well as in this locality, and his preoccupation with the fantastic qualities of the romantic architecture of the last century is reflected in his decorative water-colors and highly keyed oils. He is perhaps best known for his important work in black and white, examples of which may be seen in many of the museums and private collections in the United States.

ALLAN ROHAN CRITE is a young and gifted negro artist who has won distinction as an illustrator by his work in *Were You There,* a book published by the Harvard University Press. The expressiveness of these illustrations is only suggested by the sensitive water-colors which appear in the exhibition, but together they show his versatility. The latter, however, in their nostalgic portrayal of a part of an older Boston which has been engulfed in the sprawling and congested residential areas outside the city's center, show something of the serious and poetic imagination which he brings to his religious paintings.

KARL OBERTEUFFER was born in France and studied in Paris and at the Art Institute in Chicago. His work has appeared in most of the major exhibitions in this country for the last twenty years. For the Treasury Art Project he has carried out a number of commissions, among them water-colors of Boston and a mural painting for the Falmouth, Massachusetts, Post Office. He has had broad experience as a teacher, and at present is an instructor at the Modern School of Art in Boston, the Cambridge Center of Adult Education, and the Cambridge School of Art. The water-colors included in this exhibition are typical examples of his admirable crisp, clean handling of this medium.

During the war, WILLIAM F. DRAPER was an official combat artist for the Navy; he has returned to live in Hamilton, Massachusetts, and is now specializing largely in portraits. His *Boston Public Garden,* with its impression of flickering sunlight on foliage, shows his decorative and competent handling of a landscape subject in oil.

MATTHEW WILLIAM BOYHAM studied at the Museum of Fine Arts School where he won the Prix de Rome. After leaving the Navy, he has returned to work in Boston and is now teaching at the Museum School. His water-color of *The Old State House* records a fresh impression of a familiar landmark.

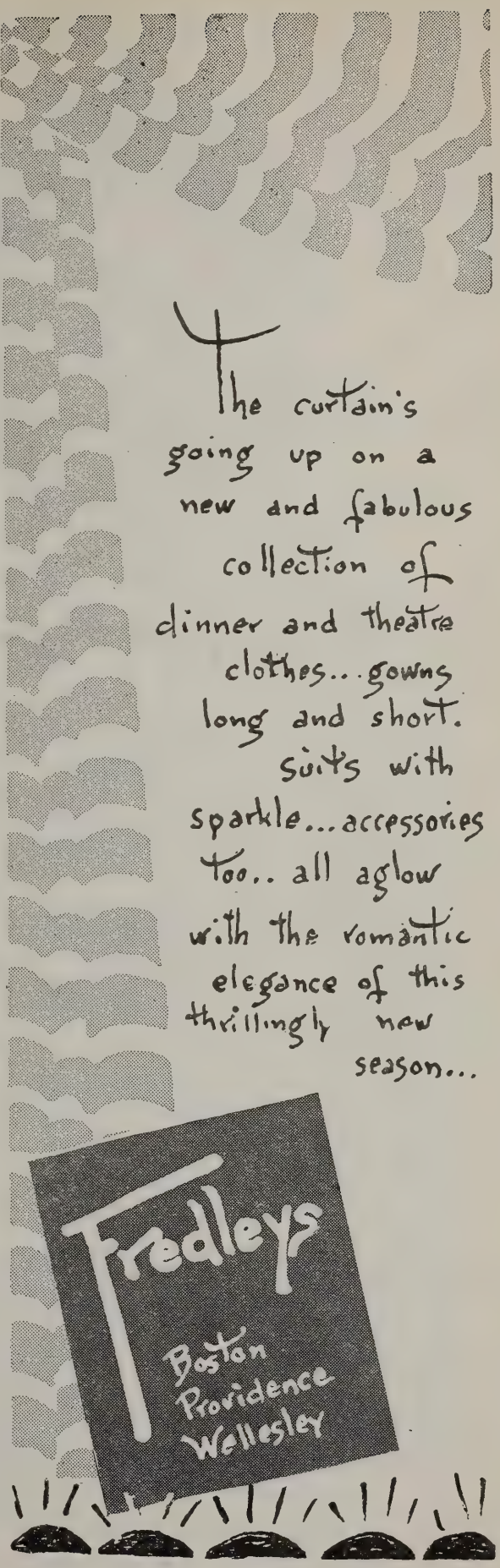
Bessie Creighton has painted a good deal on the North Shore where she has exhibited frequently as well as in group shows in Boston. Practically self-taught, she has a feeling for design which often recalls that of American primitives in its vigor, though hers is far from primitive painting, indeed.

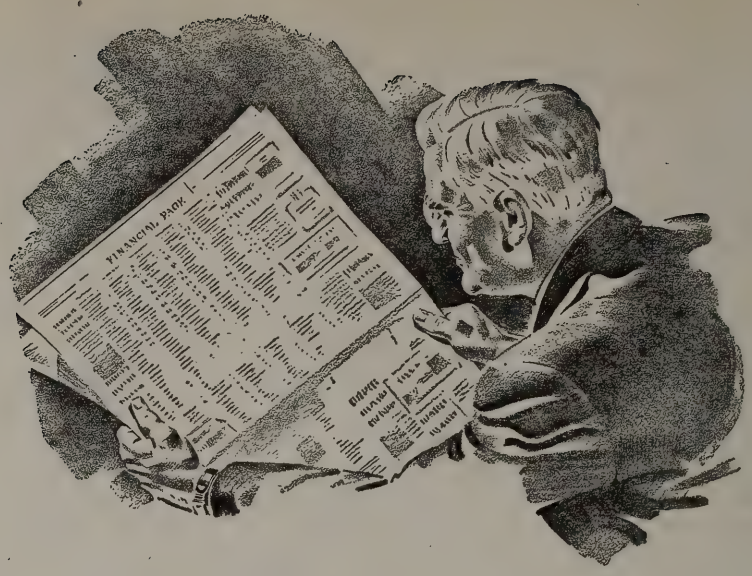
Barney Burstein and Arthur Polonsky are Bostonians, and are both studying at the Museum School. The former served abroad during the war in photographic work, and paints in a more conservative realistic fashion, while the latter, whose work has been exhibited more widely and who has won prizes in Boston and San Francisco, is perhaps more interested in figure painting in a more romantic vein, and also does portraits. In their oils included in this exhibition, Burstein's *Field Street, Boston,* and Polonsky's *The Greek Cathedral,* one sees the work of younger artists in the very interesting process of finding themselves and developing individual character and style.

Karl Zerbe is an artist of international reputation. Born in Germany, he studied in Munich, Italy, and France, and came permanently to the United States in 1934, and four years later made Boston his home. He has the distinction of having had his work banned in Nazi Germany and removed from the many galleries there in which he was represented. He has exhibited widely both in this country, of which he is a citizen, and in Europe, and has pictures in practically all the leading museums. Deeply interested in method, he has made intensive studies of technical problems—his two works in this exhibition are in encaustic, painting in a wax medium—and he has put his great knowledge and experience at the disposal of younger artists through his teaching at the Museum School where he is head of the Department of Painting.

This particular part of New England seems for so many reasons, not least among them because of its great historical significance, an extraordinarily rich source of artistic inspiration. It may be a pleasure to many citizens of Greater Boston to see how far their interests are shared by these artists, and one hopes it may also be the case that their interest is further heightened by participating in the artistic perception and sense of discovery which has led these painters, of such widely divergent origin and experience, so to record various aspects of the Boston scene.

— Richard B. K. McLanathan.





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SATURDAY EVENING, JANUARY 18, *at* 8:30 *o'clock*

BRUNO WALTER *Conducting*

HAYDN.....Symphony in G major, "Oxford," No. 92

I. Adagio; Allegro spiritoso
II. Adagio
III. Menuetto
IV. Presto

STRAUSS.....'Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

INTERMISSION

BRAHMS.....Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso, quasi andantino
IV. Allegro con spirito

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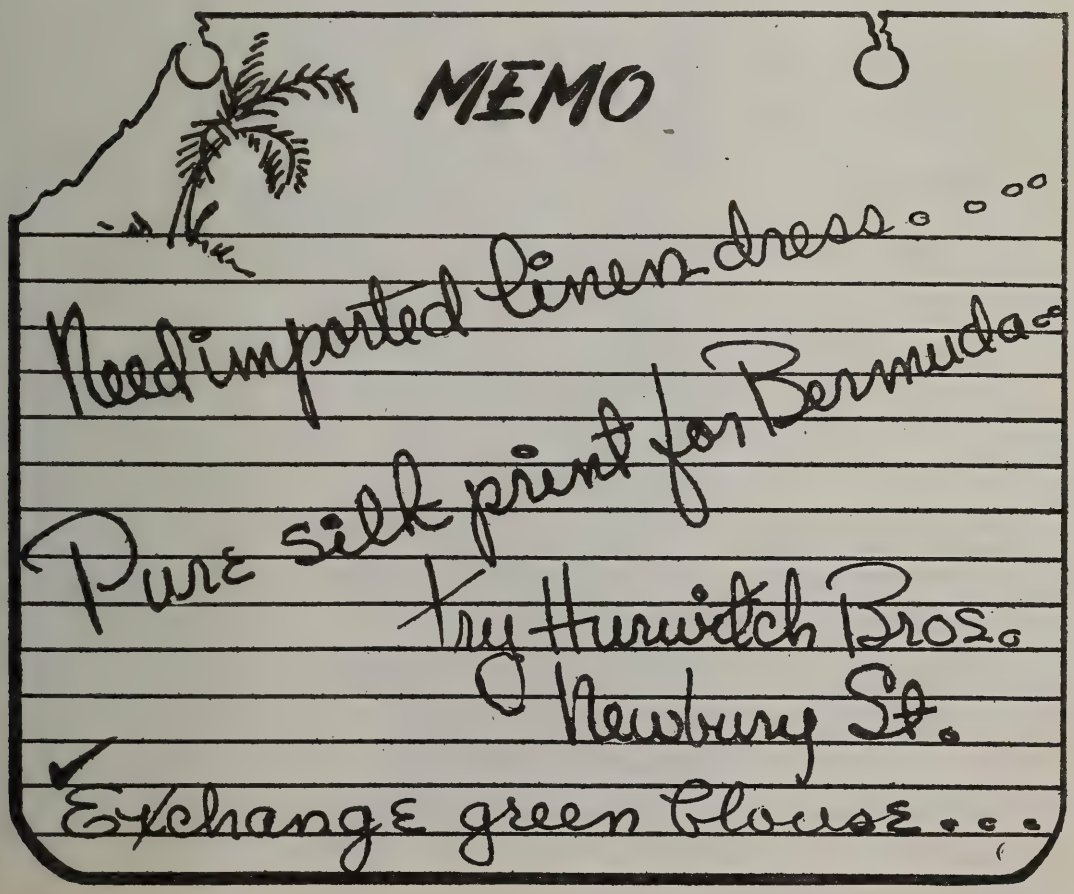
BRUNO WALTER was born in Berlin, September 15, 1876. He began his career as *Kapellmeister* at Cologne, Hamburg, Breslau, Pressburg, Riga and Berlin. In 1901 he became conductor of the Vienna *Hofoper,* holding this position until 1913. In Vienna, as formerly in Hamburg, he was intimately associated with Gustav Mahler as colleague in conducting. From 1914 to 1922 he was *Generalmusik-Direktor* at Munich. He conducted the New York Symphony Orchestra as guest in the seasons 1923–25. He returned to Europe to conduct the Civic Opera in Berlin (1925–29) and later the Leipzig *Gewandhaus* Orchestra until 1933. He conducted the Vienna *Staatsoper* 1936–38 and the Salzburg Festivals until 1938. With the coming of the war his activities were confined to Western Europe and later America, where he has figured prominently as conductor of the Philharmonic-Symphony Society and at the Metropolitan Opera House. Mr. Walter conducted the Boston Symphony Orchestra as guest on March 30–31, 1923. He has lately returned from a number of guest appearances in European cities.

Bruno Walter is the author of "Gustav Mahler" and his own autobiography, "Theme and Variations."



SYMPHONY IN G MAJOR, "OXFORD," No. 92

By Josef Haydn

Born at Rohrau, Lower Austria, March 31, (?), 1732; died at Vienna, May 31, 1809

This symphony, composed in 1788, was performed at Oxford, England, on July 7, 1791. (This may not have been the first performance.)

Performances at the concerts of the Boston Symphony Orchestra have been on November 19, 1886; February 9, 1900; January 20, 1905; and February 18, 1910.

The orchestration consists of one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

In the summer of 1791, following Haydn's first series of concerts in London, the composer consented to go to Oxford and receive the degree of *Mus. Doc.* from the University. He may not have longed for this honor. Other musicians before him had slighted it. According to Hawkins' remark in his History of Music in 1766: "This degree is not much sought after nowadays." Hawkins says that Handel expostulated over the offer of a diploma at Oxford in 1733: "Vat de dyfil I trow my money away for dat de blockhead wish? I no vant." Handel's objection was the customary fee of one hundred guineas which went with the privilege. A degree *honoris causa* did not carry

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a fee, and this was Haydn's case. Haydn was not particularly interested, according to C. F. Pohl,* but "his friend Burney was of another opinion, and did everything possible to bring this honor upon his favorite." Haydn described the affair in a letter to Marianne von Genzinger, but the letter has been lost and we have only this written comment in his notebook: "I had to pay one and half guineas for the bell peals at Oxforth [*sic*] when I received the doctor's degree, and half a guinea for the robe. The journey cost six guineas."

There were three concerts, each given in the Sheldonian Theatre of the University, a hall seating four thousand, which was designed by Sir Christopher Wren more than a century before and modeled upon the Marcellus Theatre in Rome. Much was made of these concerts. Singers and players were brought from far and wide. Each concert was in three long sections with a parade of soloists and an emphasis upon the choruses of Handel. A symphony of Haydn was performed at the beginning of the second portion on each evening. The company which assembled was "numerous and elegant." Haydn arrived too late to rehearse for the first concert, on July 6, and one of his symphonies already familiar to the players (but now unidentifiable) was played instead. The symphony which was to bear the title

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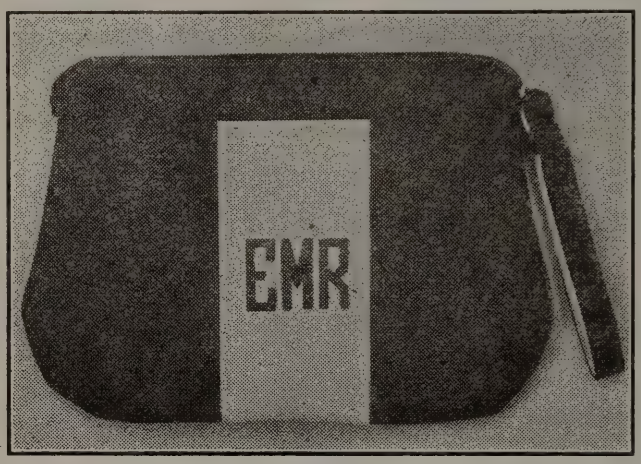
"Oxford" figured upon the second programme on July 7. But Haydn's "thesis" was apparently not actually written for the occasion. Karl Geiringer states categorically that this symphony was composed in 1788. He also states that "the score, laid out at first for an orchestra of only medium size, was later enlarged by the addition of trumpets and timpani." This presumably for the Oxford performance. Dr. Hayes, professor of music at Oxford, presided at the concert; Cramer was the "leader." Haydn sat at the organ and indicated the *tempi.* The audience was highly pleased, and when an attempt was made to shorten the program, the students, the "gentlemen of the square cap," as Pohl called them, made a demonstration which forestalled that result. The *Morning Chronicle* reported, "A more wonderful composition never was heard. The applause given to Haydn, who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the musicians present, exceeded all praise."

The third concert was given on the evening of July 8, but now Haydn appeared in the splendor of his cap and gown of cream and cerise silk, for on that morning the honorary degree of Doctor of Music had been "voluntarily and liberally" conferred on him. The "Act of Convocation" was duly carried out in Latin. Haydn later re-



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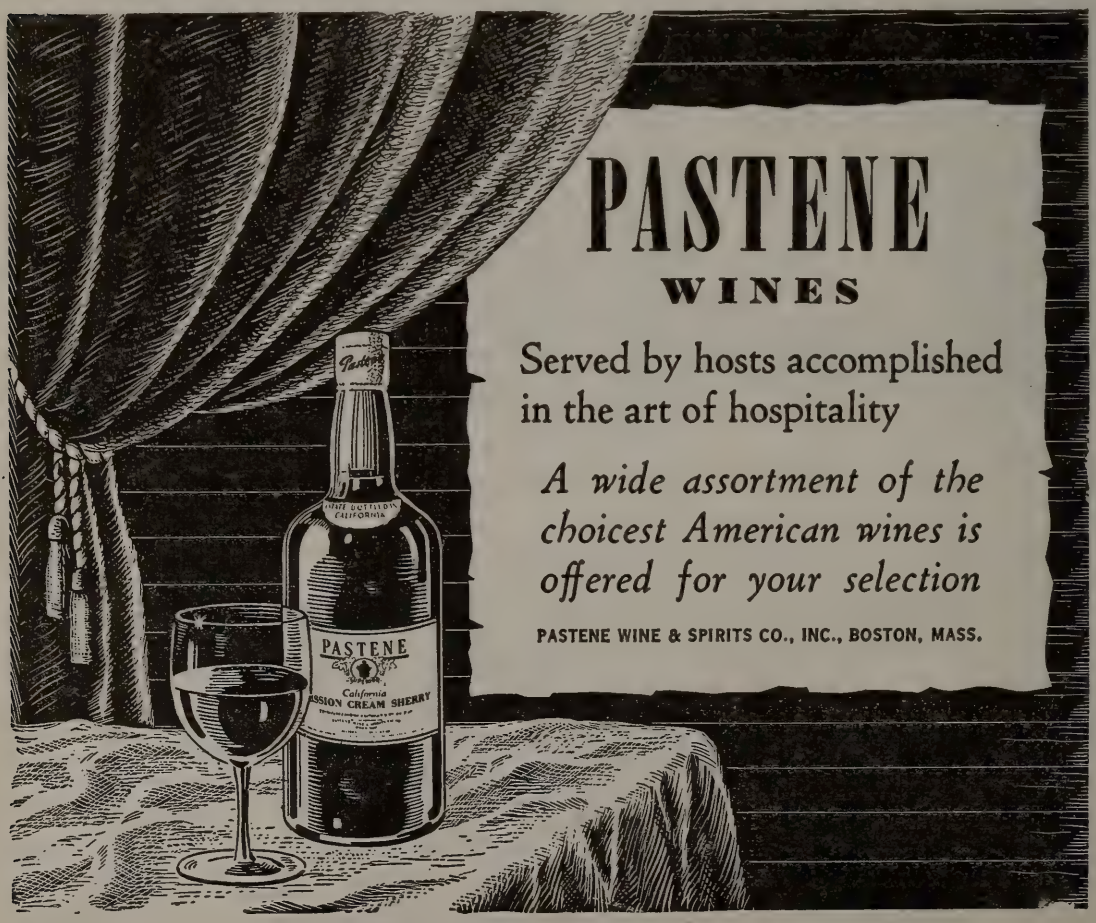
sponded by sending to the University a *canon cancrizans a tre* on the words, "Thy voice, O Harmony, is divine." The canon was in three lines, which could be read forward and backward, crab-fashion, turned upside down and read again.

The *Public Advertiser* wrote of the concert audience which had beheld the composer so strangely arrayed: "They were in excellent humor; and when Haydn appeared, and, grateful for the applause he received, seized hold of and displayed the gown he wore as a mark of the honor that had in the morning been conferred upon him, the silent emphasis with which he thus expressed his feelings met with an unanimous and loud clapping."

Being a self-made musician without any appreciable academic recognition in his own land, Haydn was evidently gratified by these honors from a foreign university. In letters he signed himself *"Doctor zu Oxford."* The young Beethoven, dedicating to his teacher his first three published piano sonatas, may have wished to compliment him with the following phrasing of the dedication as announced in 1796: *"dédiées à Mr.* [!] *Joseph Haydn, Docteur en Musique."*

Haydn left no record in his notebook which would show that he had time between rehearsals and concerts to look about him at the



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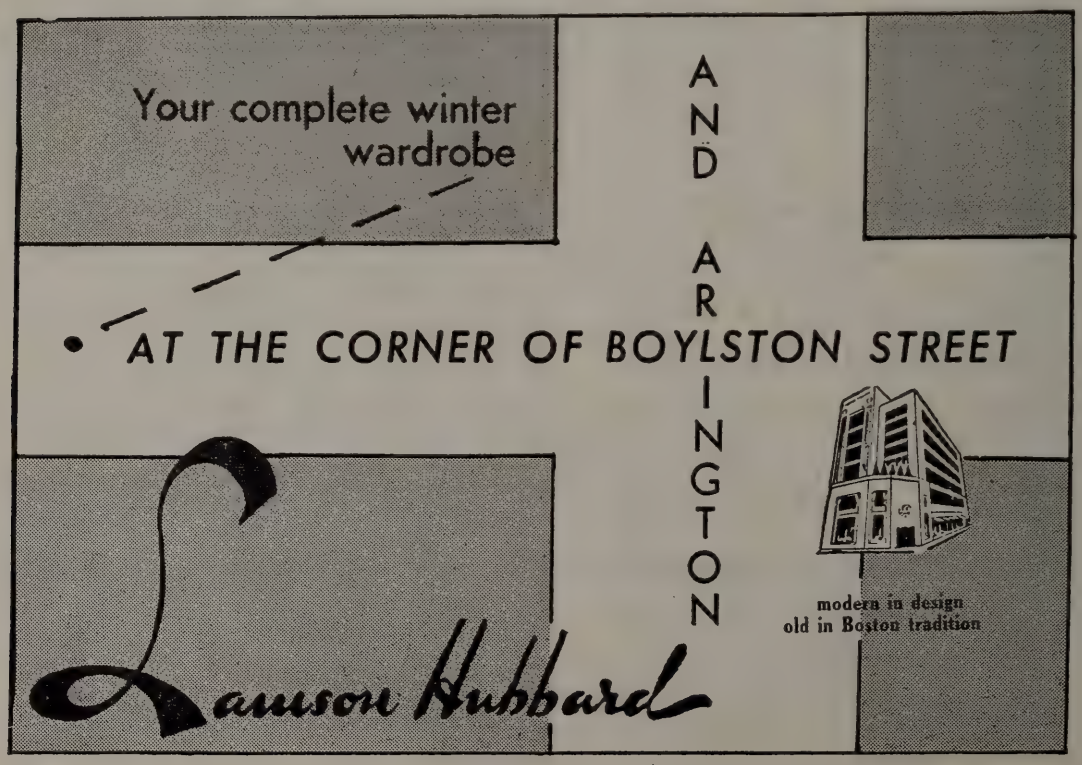
town of Oxford and the age-old University buildings. He did, however, visit Cambridge in November of the same year and put down these observations:

"Each university has at the back of it a very roomy and beautiful garden, besides stone bridges, in order to afford passage over the stream which winds past. King's College Chapel is famous for its carvings. It is all stone and so delicate that nothing more beautiful could have been made of wood. It has already endured four hundred years, yet everybody judges its age at about ten years because of the firmness and peculiar whiteness of the stone."

The introductory *Adagio,* 3-4, is given to the strings alone, save for a phrase from the winds before the entrance of the *allegro spiritoso,* the main body of the movement, through which the triple rhythm is preserved. The second theme is announced softly by the strings, in the dominant key. It figures conspicuously in the development, which is brief but eventful. There is a Coda of thirty bars.

The second movement, *Adagio,* is in D major, 2-4. The strings softly give out the melody, which is extended (*cantabile*) by the flute and oboe in turn. The middle section in D minor brings another songful theme, interspersed with agitated passages. The first section returning, is elaborated. The theme of the middle section is brought in once more to provide a *pianissimo* coda, sung by the oboes and flutes, sometimes unaccompanied.



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The Minuet (G major, 3-4, *allegretto*) has a quieter trio where the woodwind voices, with horns, are colorfully balanced by *pizzicato* strings.

The finale (*presto,* G major, 2-4) is in sonata form. The strings begin it, the flute doubles the violins, and presently the full orchestra is called upon. The second subject is stated at the 79th bar by the violins, the flutes soon joining in imitation. There is lively development.

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"DON JUAN," Tone Poem (after Nicolaus Lenau), *Op.* 20

By Richard Strauss

Born at Munich, June 11, 1864

"Don Juan" was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The most recent performance in the Friday and Saturday series was on April 5, 1946.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency

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to break loose from decorous symphonic ways with a "Symphony" – *"Aus Italien,"* and a "Tone Poem" – "Macbeth." He had ready for his Weimar audience at the second concert of the season a new tone poem, "Don Juan," which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His 'Don Juan,' two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose 'Don Juan' has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The "Don Juan" of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl):

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Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(*To Diego*)

O magic realm, unlimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And — if for one brief moment — win delight.

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(To Diego)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chase! To victories new aspire!

(To Marcello)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits

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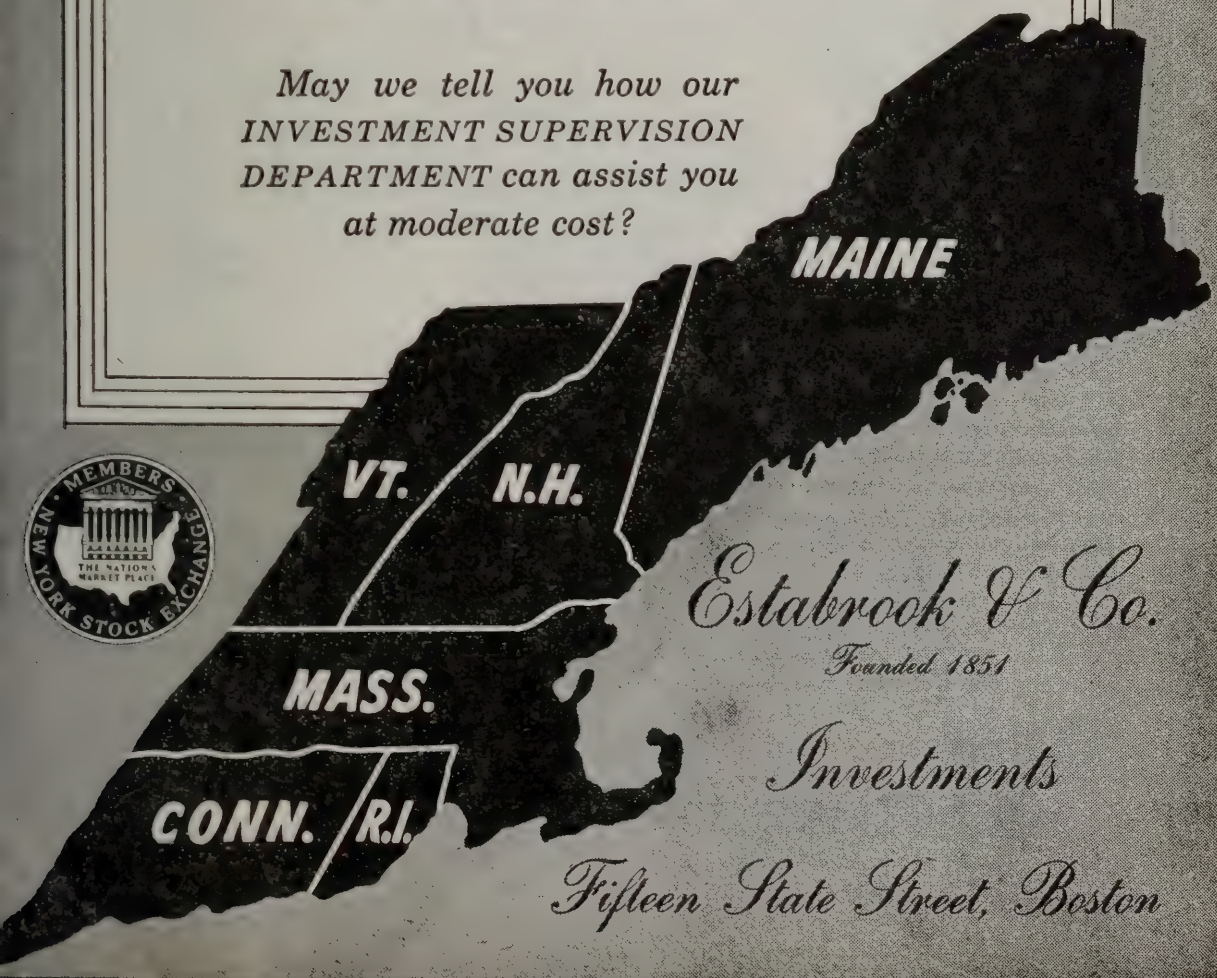

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and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters — Donna Anna and Zerlina, finding a place for the statue and the fatal supper — a cataclysm quite alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

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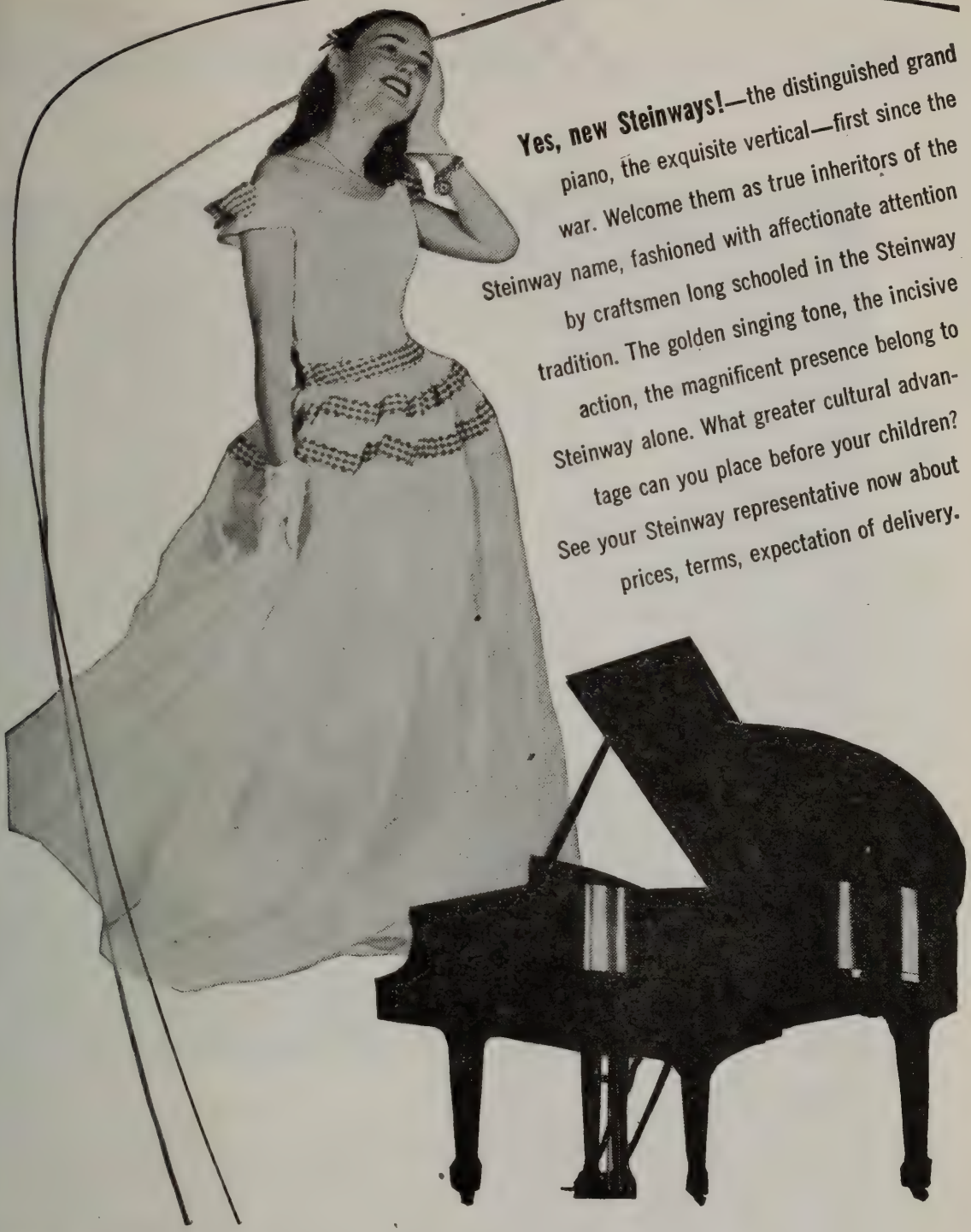

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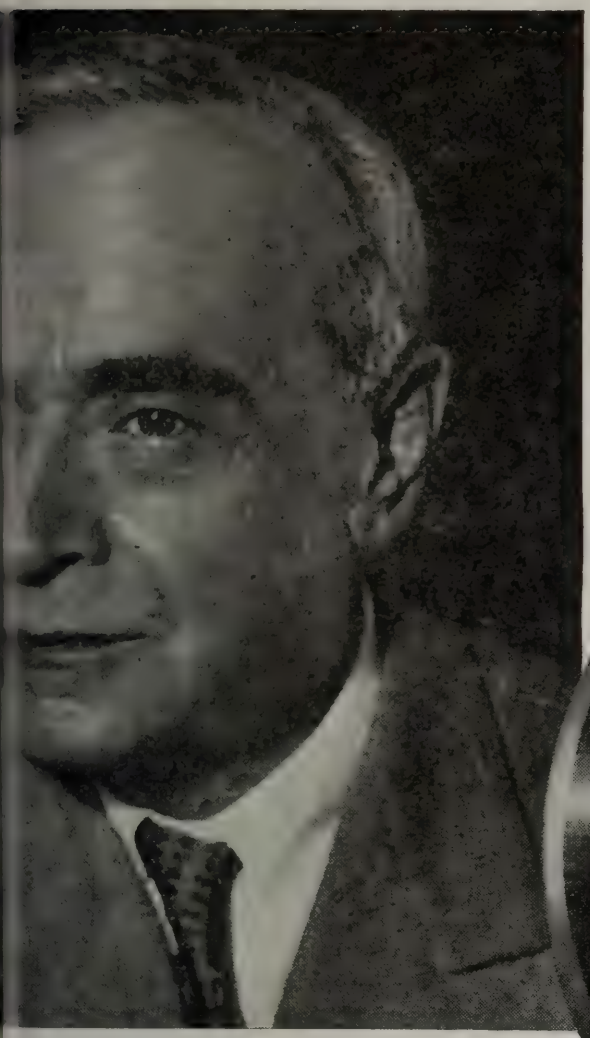

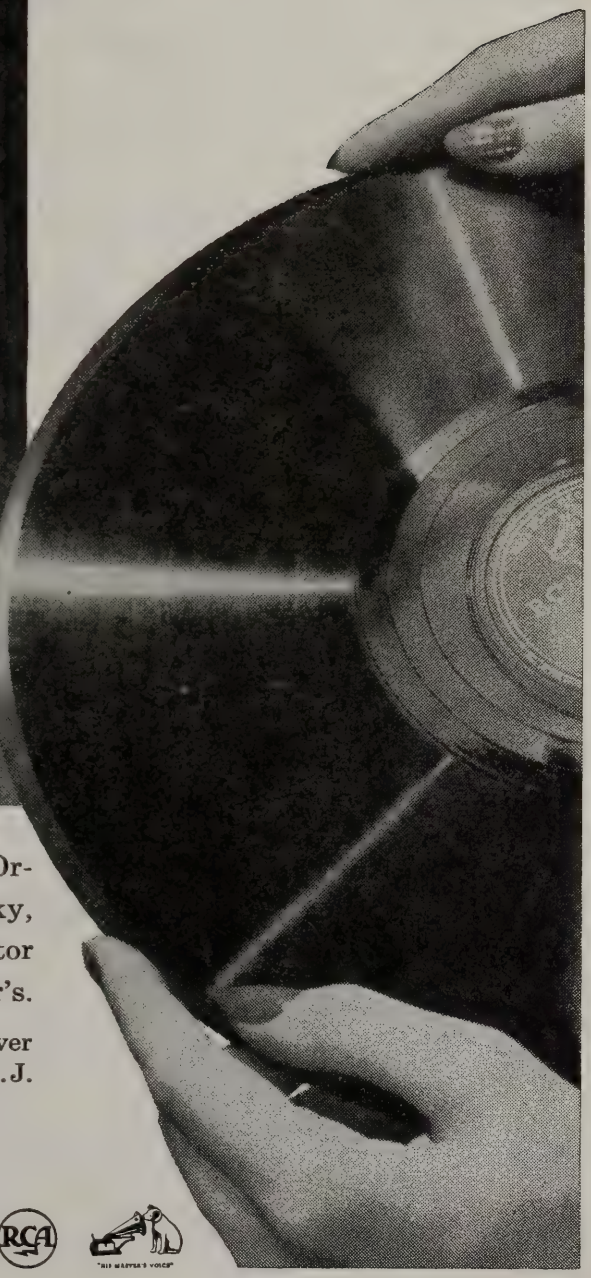

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People compose for many reasons: to become immortal; because the pianoforte happens to be open; to become a millionaire; because of the praise of friends; because they have looked into a pair of beautiful eyes; or for no reason whatsoever.

* * *

Believe me, Eusebius — and it may be told in your own colorful language — if Theory be the faithful yet lifeless mirror that reflects truth silently, remaining dead, without an object to animate it, Imagination is the seeress with blindfolded eyes from whom nothing is withheld and whose errors often add to her charm. What do you say to this, master? — *Florestan.*

* * *

Psyche in repose, her wings folded, is only half of beauty; she must soar. — *E.*

* * *

Similar forces annul each other; dissimilar ones enhance each other. — *Raro.*

* * *

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The emptiest head thinks it can hide behind a fugue; fugues are only for great masters. — *Raro.*

* * *

Consider how many circumstances must favorably unite before the beautiful can emerge in all its dignity and splendor. We need lofty, serious intention and great ideality; enthusiasm in presentation; virtuosity of workmanship and harmonic cooperation; inner desire and need of the giver and the receiver; momentarily favorable mood in audience and artist alike; a fortunate combination of time, place, and general conditions, as well as of the auspicious moment; direction and communication of impressions, feelings, views; a reflection of the joy of art in the eyes of others. Is not such a combination a happy throw with six dice of sixes? — *E.*

* * *

Music resembles chess. The queen (melody) has the greatest power, but the king (harmony) decides the game. — *F.*

* * *

Red is the color of youth. Bulls and turkeys become enraged when they see it. — *F.*

* * *

The wealth of youth: What I know I throw away; what I have I give away! — *F.*

* * *

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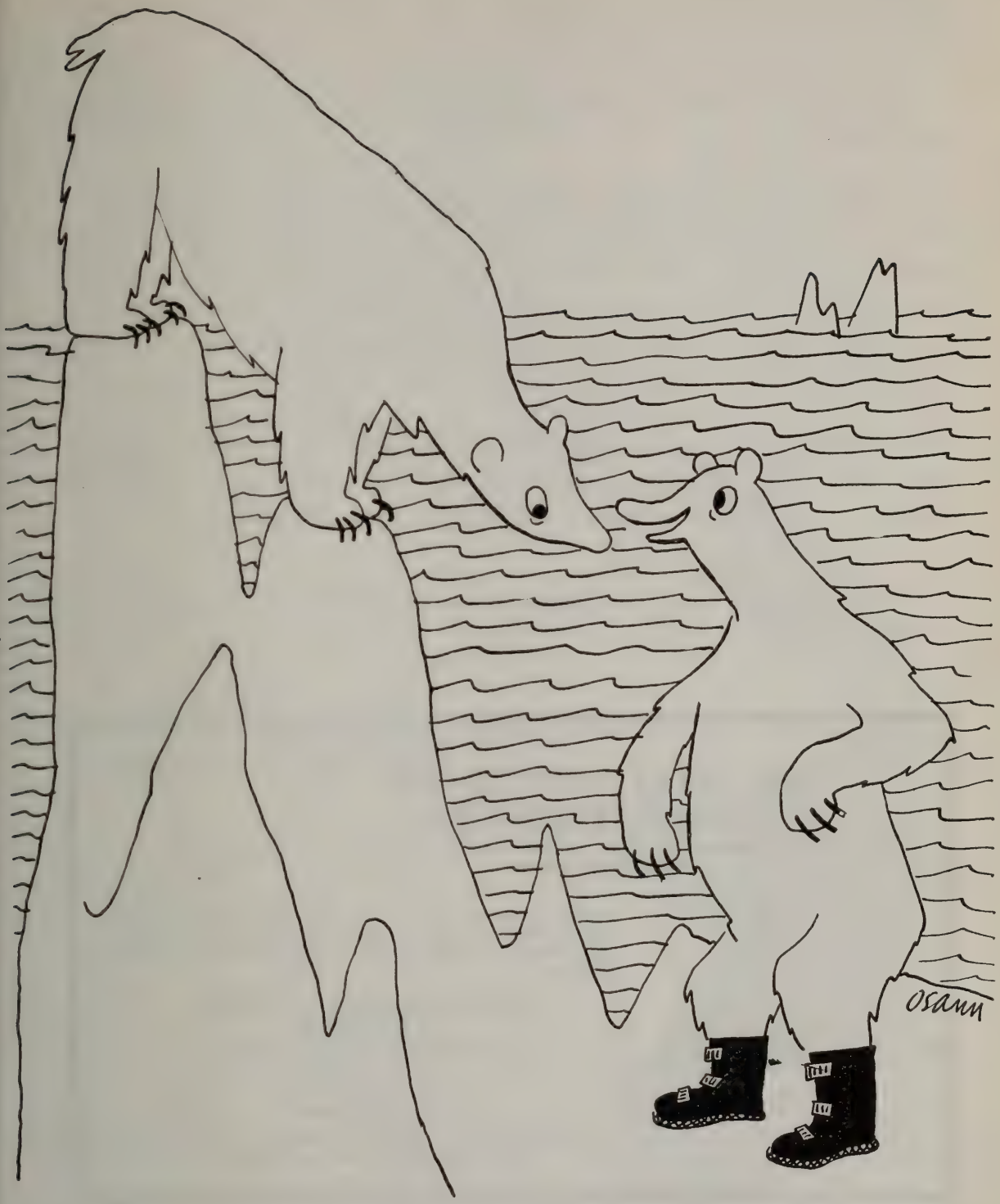

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Just so that genius exists it matters little how it appears, whether in the depths, as with Bach; on the heights, as with Mozart; or simultaneously in the depths and on the heights, as with Beethoven. — *F.*

* * *

Nature would burst should she attempt to produce nothing save Beethovens.

* * *

A flower may be painted merely in blue and green, a waltz may be built on tonic and dominant, but when painting a landscape one must know how to use colors freely. Let the musician courageously strike the keys. A passing false tone will quickly be covered up by a powerful idea. . . . For aught I care the fifths may ascend or descend chromatically, the melody may be doubled in every interval in octaves. Yes, lately I heard (in a dream) an angelic music filled with heavenly fifths, and this happened, so the angels assured me, because they had never found it necessary to study thorough-bass. Those for whom my words are intended will understand my dream.

* * *

He who is too eager to preserve his originality is already in the course of losing it. — *E.*

* * *

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On Critics

Music impels nightingales to sing, pug-dogs to yelp.

* * *

Sour grapes — bad wine.

* * *

They cut up timber, turning the lofty oak into sawdust.

* * *

One voice that blames has the strength of ten that praise. — *F.*
Alas! — *E.*

* * *

Comparisons lead to results by detours; rather judge everything on its own merits and demerits. — *F.*

* * *

Critics and reviewers differ; the former stand closer to the artist, the latter to the artisan. — *F.*

* * *

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* * *

Dragging and hurrying are equally great faults.

* * *

No children can be brought to healthy manhood on sweetmeats and pastry. Spiritual like bodily nourishment must be simple and solid. The masters have provided it; cleave to them.

* * *

As you grow older, converse more frequently with scores than with virtuosos. Industriously practice the fugues of good masters; above all, those of J. S. Bach. Let *The Well-tempered Clavichord* be your daily meat. Then you will certainly become an able musician.

* * *

Seek out among your comrades those who know more than you do.

* * *

Much is to be learned from singers male and female. But do not believe all they tell you.

* * *

Behind the mountains there also dwell people. Be modest. You have never invented or discovered anything that others have not in-

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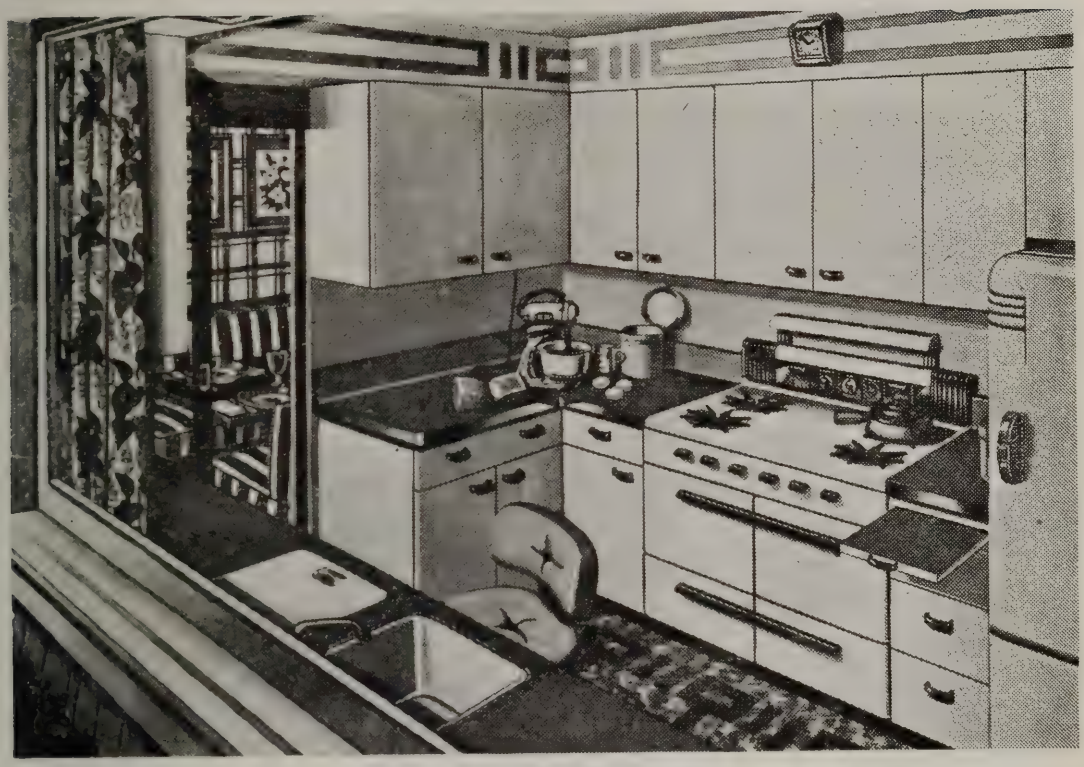

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vented or discovered before you. And even if you have, consider it as a gift from above which it is your duty to share with others.

* * *

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* * *

From a pound of iron which costs only a few pennies, thousands of watch-springs worth many times more can be made. Faithfully use the pound entrusted to you by Heaven.

* * *

Nothing worth while can be accomplished in art without enthusiasm.

* * *

Art was not created as a way to riches. Strive to become a true artist; all else will take care of itself.

* * *

Only when the form is quite clear to you will the spirit become clear to you.

* * *

Possibly genius alone entirely understands genius.

* * *

There is no end to learning.

* * *

General Observations

It is the artist's lofty mission to shed light into the very depths of the human heart.

* * *

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At the Annual Meeting of the Friends to be held in Symphony Hall, Wednesday afternoon, February 26th, information as to the Orchestra's season, including its financial position, will be presented by the Trustees.

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* * *

We must speak a word in favor of every one of the more powerful, masculine expressions in music today (which so preponderantly and in its most beloved masters tends to the contrary); as if Beethoven had not lived a short time ago and plainly said: "Music must strike fire from the spirit of a man; emotionalism is only meant for women." Few remember what he said; the majority aim at emotional effects. They ought to be punished by being dressed in women's clothes.

* * *

Nothing worse can happen to a man than to be praised by a rascal. — *F.*

* * *

Scorn not the short piece. A certain broad basis, a leisurely development and conclusion may be the ornament of many a work. But there are tone-poets who know how to express in minutes what for others requires hours. The interpretation and reception of such concentrated compositions, however, are exacting matters for the

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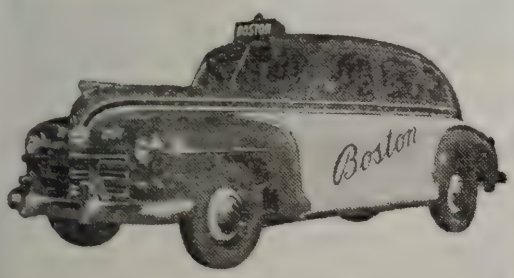

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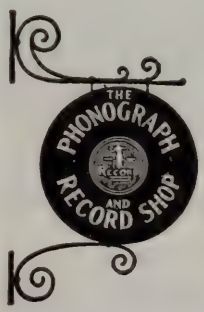

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performer and for the listener, and they call for a special effort and for a favorable hour and time. Beautiful, broad form may be enjoyed at all times, but profundity of meaning is not communicable at every moment.

* * *

The fate of a concert piece depends on half minutes; one too many, and somebody begins to cough — and gone is all enthusiasm. Better too little.

* * *

The masses want the massive. — *F.*

* * *

Artists, like some mothers, frequently love those of their children best who have caused them the greatest pains.

* * *

Good singers of *Lieder* are almost rarer than good composers of them.

* * *

Simplicity alone does not make a work of art; indeed, it may be as blameworthy as its opposite — complexity. The sound tone-master, however, employs all means deliberately at the right moment.

* * *

An occasional reminiscence is preferable to a desperate independence.

* * *

German composers usually fail because they are too anxious to

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please the public. Let only one of them give us something personal, simple, and deeply felt, and he will see for himself that he can accomplish more in this way. The public is apt to turn a cold shoulder on the man who always approaches it with outstretched arms. Beethoven went about with bowed head and folded arms; the crowd respectfully made way for him and gradually became familiar with, and fond of his extraordinary speech.

* * *

Mozart and Haydn had only a partial and imperfect knowledge of Bach, and we cannot know how Bach, had they known him in all his greatness, might have stimulated their creative powers. But the thoughtful combinations, the poetry and humor of modern music originate chiefly in Bach. . . . I myself make a daily confession of my sins to that mighty one and endeavor to purify and strengthen myself through him. To my mind Bach is unapproachable — he is unfathomable.

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ENTR'ACTE

THE ART OF PERFORMANCE

By Paul Henry Láng

Saturday Review of Literature

The artist selects a fragrant bouquet for the evening's concert: compositions by various musicians of various periods. He wishes to present them to us by showing the pieces in their inner nature, to unveil the *sous-entendus* so eloquently that even the poorest musical imagination will be enriched by his spirited interpretation, as even a simple landscape will glow in the rays of the sun. As usual, we ask why *this* program? There does not seem to be any guiding principle in the selection of the pieces, the composers are not the greatest and are not even represented by their most characteristic works. Why? Simply because the selection was made from the point of view of the performer's own art. And this is entirely justified.

A musical composition, not unlike a poem, is entirely different when perused at home and when presented in public in a finished, studied performance. It is almost a new creation which differs from the composer's even though it is not independent of it. One cannot say that the composer has no part in this re-creation, but the result is still other than that envisaged by him, for the performance usually does not figure in his calculations. It is quite different with a concerto, symphony, or a musico-dramatic work, for those were intended for

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public performance and the composer is always aware of this fact; but solo composition, especially pure lyricism, does not depend on the platform of the stage and of loud and concrete gestures.

The lyric composer (and we must not forget that our recent music, at least since the romantic era, depends on instrumental lyricism as one of its pillars) does not think in terms of large and scintillating concert halls, he composes his melody and rhythm for an inner, spiritual ear which is more sensitive and understanding, and in the act of creation there are no coarse corporeal sounds to disturb the spiritual tones he conjures up. We do not mean to say that the musical poet's melodies and rhythm are intended for the mind rather than the ear. This would be nonsense; mute music is not music, it consists only of notes, for music does not appeal to the intellect but to the feelings. The reading of the notes is not yet musical enjoyment; on the other hand the audible playing of the notes is not yet performance, re-creation. We are merely playing music for ourselves; we do not intend to communicate it to others. We are not obliged to bring into relief the "meaning" of the work, to unravel its complexities so that others will enjoy it. Such intimate playing at home merely aims to bring to life the mute notes for ourselves; it gives them actual body to our very thorough satisfaction and edification. Still, for those who are not professionals, or who are not familiar with the piece, such playing is often unintelligible. And yet this "reading aloud" of music is perhaps the nearest to the composer's intentions. Composer-performers usually play in this manner. Hence their unsatisfactoriness as interpreters.

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An artistic performance is entirely different. The artist performer does not want altogether to renounce the advantages of the unadorned and rather passive reading aloud of music, and he wants to carry over to his listeners all he can of the fine shades and sonorities of the music he plays. But he knows in advance that there are many things he will have to overlook and he is instantly ready to do so. Not all beauty can be effective at the same time; no one can understand, on the first hearing, all the subtleties of poetic music. Many of these subtleties the performer must abandon. On the other hand he is saddled with other serious responsibilities. For he is charged with making his listeners understand, after one fleeting hearing, what the composer intended for slow sipping, for frequent and fervent playing. It is sometimes said that all great music, like all great poetry, is fundamentally simple, but this is not true. Simplicity may at times be one of the composer's tools, but the principles of musical poetry are far from simple. Musical poetry always wants something new, new ideas and new exteriors. And the performing artist must interpret this holiday spirit, this complicated and condensed music so that his listeners will grasp it in one hearing.

All goes well if the interpreter does not come into conflict with the composer, but he often does. Music is abstract and complicated, quite often its rhythm and phraseology, its tempo and dynamics, do not conform to the artist's musical intuition and sense. What is the performer to do? As an artist of integrity and independence he would like to convey to his listeners the piece in the manner most convincing to him, for that will be the most convincing to his listeners. But he must show deference to the composer, who did not create the piece in question for him alone and with him in mind, and would not sanction *forte* where he demands *piano,* or *allegro* where he expressly indicates *andante.* It is here that the really great artist leaves behind the mere virtuoso whose main concern is for brilliant and effective execution, for he realizes that the difference between his instinctive conception and the composer's indicated intentions must be resolved. He

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received a finished creation yet he must add to the piece certain things the composer did not say and did not even think of. The real artist will do this in such manner that while his interpretation is not absolutely identical with the composer's work, at the same time it does not differ from it. And even if it is true that in this new, re-created work there is not all the richness of the original composition, if there are turns, rhythms, accents, and beauties that are lost to the ear, or remain pale in the glare of the concert hall, the performer, if he is a genuine artist, will infuse the composition, completed through his interpretation, with the richness of his own personality, which will be compensation enough.

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Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The most recent performance in this series was on November 9, 1945.

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed it with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

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Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the first Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more

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secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg, was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

* She had teasingly upbraided him for spelling "symphony" with an "f."

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On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth. Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple

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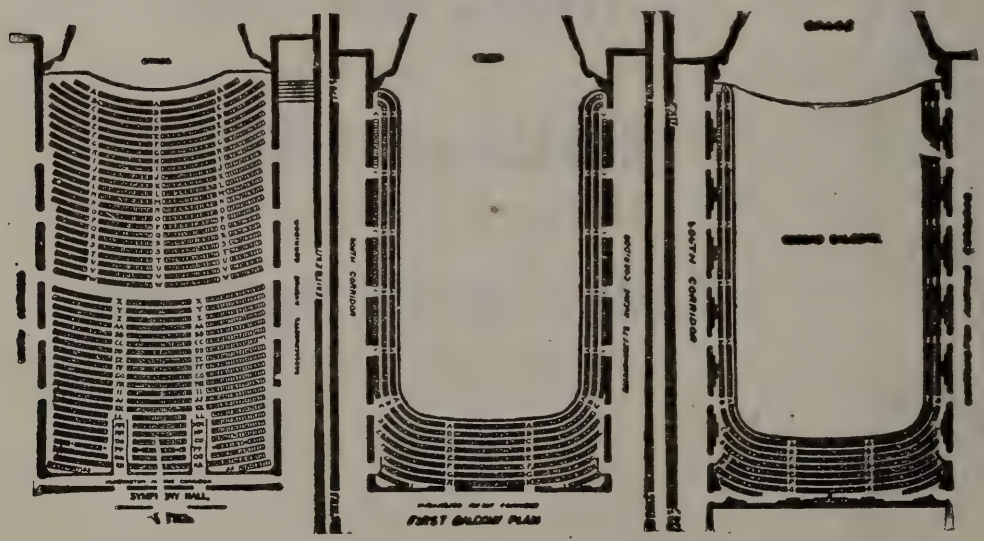
and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty,' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism:—

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now super-



fluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer

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musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Bruno Walter and Bruckner

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The present exhibition is devoted to paintings in oil, water-color, and encaustic which illustrate the Boston scene. Its purpose is to show examples of the work of some of the contemporary artists who are painting in and around Boston. Since their pictures are, in some cases, better known elsewhere than in this area, and because several of them are teaching locally, the opportunity afforded by a Symphony exhibition seems ideal to show something of the sort of work which makes Boston a continuing center of artistic activity.

This particular part of New England seems for so many reasons, not least among them because of its great historical significance, an extraordinarily rich source of artistic inspiration. It may be a pleasure to many citizens of Greater Boston to see how far their interests are shared by these artists, and one hopes it may also be the case that their interest is further heightened by participating in the artistic perception and sense of discovery which has led these painters, of such widely divergent origin and experience, so to record various aspects of the Boston scene.

The following paintings are included in the exhibition:

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Boston's Oldest Bakery, Edmund Quincy
Farmer's Market, Winthrop Square, Edmund Quincy
House, Somerville, Edmund Quincy
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Spring at the Grade, Edmund Quincy
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Square in Past Tense, Edmund Quincy

Lent by Joseph P. Richardson:
Copley Square, Karl Zerbe

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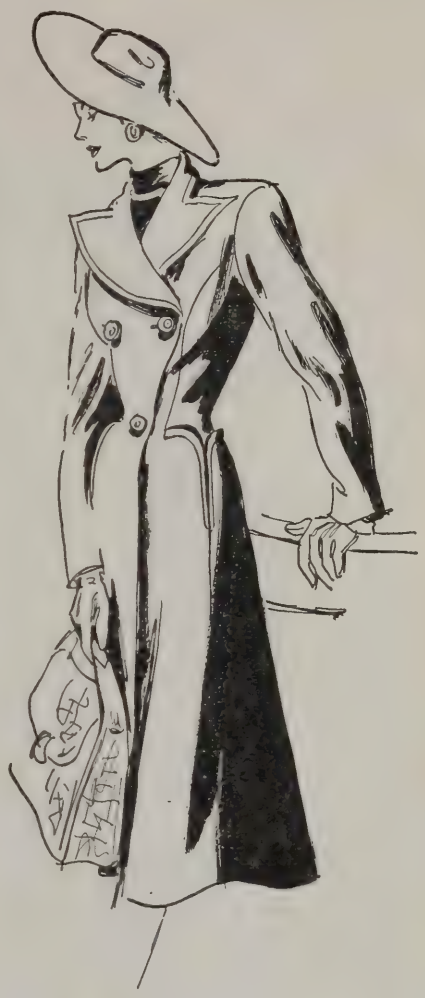

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MUSIC IN EUROPE

The exhibition in the show cases of programs and photographs of post-war concerts and opera activities in Europe is lent through the courtesy of Mrs. Arthur Burkhard and was assembled by John Evarts of the Information Control Division, Office of Military Government for Bavaria.

BRUNO WALTER AND BRUCKNER

In his memoirs, "Theme and Variations," Bruno Walter makes the confession that it was not until about 1928 that he came to a full realization of the significance of Bruckner's music. He writes:

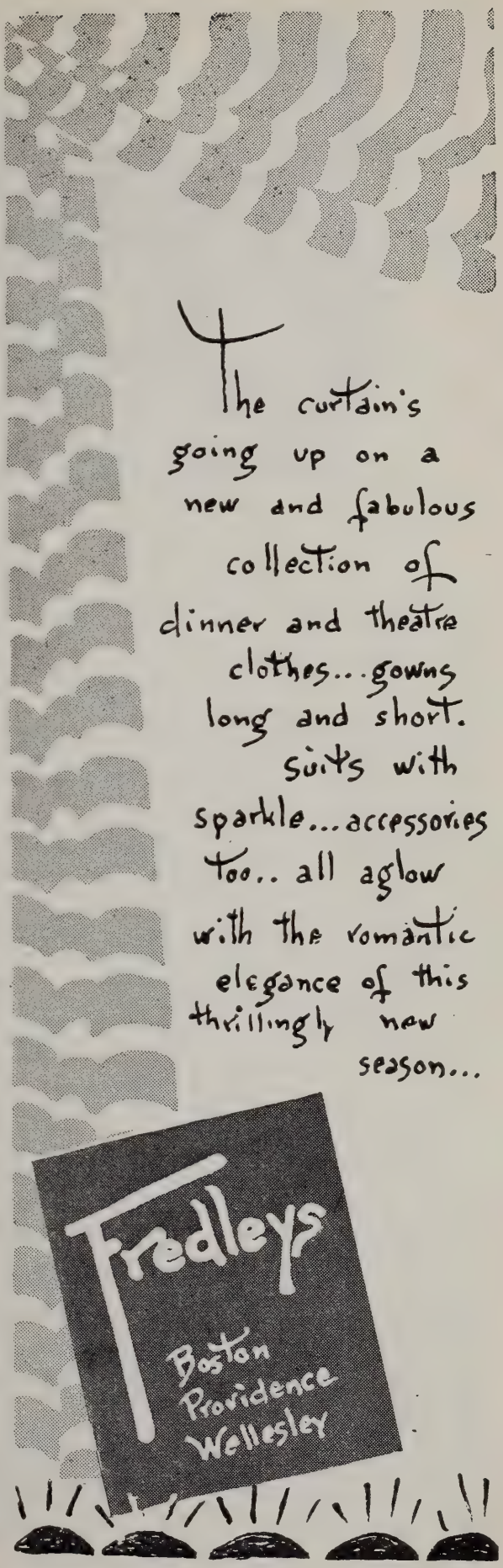
"I was vouchsafed the good fortune to discover new land in my very own domain, yes, in my own soul: I found Bruckner. Strange, that I had to grow almost fifty years before recognizing a genius who, at about the same age, had begun to create his great works. He wrote his Mass in F minor when he was forty-four and the Third, which marks the beginning of his important symphonies, at the age of forty-nine. I had known Bruckner's works for many years without really coming close to them. I expended a good deal of zealous effort on occasional performances of his symphonies in Munich, Berlin, and Vienna. But with all my love of his themes, with all my admiration of the wealth and sublimity of his inspiration, I had felt 'outside.' His form had been unintelligible to me; I had considered it out of proportion, exaggerated, and primitive. The emotional substance of his music had stirred me by its soulful force and depth and delighted me by its

occasional Austrian charm, but I had not been able to feel at home on his soil. To move without restraint within the monumental edifice of Bruckner's work had seemed to be denied me. All at once, a change came over me. The increased maturity and deeper tranquillity gained during my illness may have had something to do with it. For Bruckner, though he is a pure musician and though his symphonies, having their origin in elemental musical sources, are so far removed from thought associations, yet demands a certain fundamental spiritual frame of mind before he can be understood and loved. The Gothicism of the Cologne Cathedral had remained unfathomable to me; that of Bruckner's symphonies — for a kind of musical Gothicism is here involved — was now revealed to me. I recognized in the melodic substance, in the towering climaxes, and in the emotional world of his symphonies the great soul of their creator, pious and childlike. This stirring recognition, in turn, made me comprehend effortlessly the substance and form of his music. I can hardly express in words the importance Bruckner's work has since gained in my life, to what degree my admiration for the beauty and symphonic power of his music has increased, what ever more richly flowing source of exaltation it has grown to be."

In an interview with Olin Downes of the "New York Times" (March 4, 1945) Dr. Walter spoke again of his estimate of Bruckner:

"You'll pardon me if I add that as I become the more aware of my own consciousness in music, I also incline more every year to a composer of by no means undiluted popularity in America, or, for that matter, anywhere. I mean Anton Bruckner. The loftiness of one who dwells in the heights is his, with, of course, an entirely different style and esthetic approach from that of Mozart — not that I would concede Bruckner an equal rank with him.

"But with Bruckner it is this: His faith is so great, his vision so clear, that inconsistencies of style, workmanship, successions of ideas, are immaterial in the face of the revelations which his pages unfold. And Bruckner advances steadily, from symphony to symphony, in a great line which reaches its culmination with his Ninth. For me these two masters, so dissimilar in the outward seeming, the second of them so incapable of revealing in terms that the international world can understand the beauty which beckons to him, are prophets of infinity."



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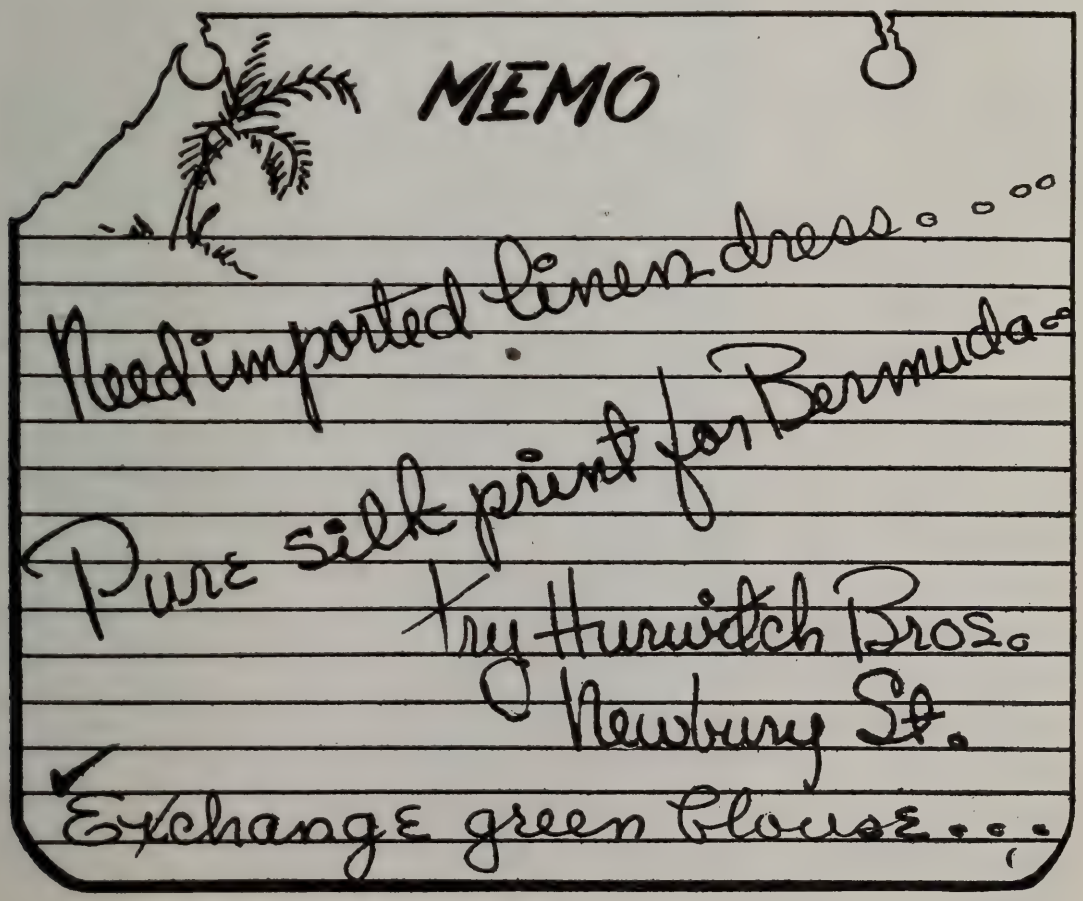
BRUNO WALTER was born in Berlin, September 15, 1876. He began his career as *Kapellmeister* at Cologne, Hamburg, Breslau, Pressburg, Riga and Berlin. In 1901 he became conductor of the Vienna *Hofoper,* holding this position until 1913. In Vienna, as formerly in Hamburg, he was intimately associated with Gustav Mahler as colleague in conducting. From 1914 to 1922 he was *Generalmusik-Direktor* at Munich. He conducted the New York Symphony Orchestra as guest in the seasons 1923–25. He returned to Europe to conduct the Civic Opera in Berlin (1925–29) and later the Leipzig *Gewandhaus* Orchestra until 1933. He conducted the Vienna *Staatsoper* 1936–38 and the Salzburg Festivals until 1938. With the coming of the war his activities were confined to Western Europe and later America, where he has figured prominently as conductor of the Philharmonic-Symphony Society and at the Metropolitan Opera House. Mr. Walter conducted the Boston Symphony Orchestra as guest on March 30–31, 1923. He has lately returned from a number of guest appearances in European cities.

Bruno Walter is the author of "Gustav Mahler" and his own autobiography, "Theme and Variations."



A FAUST OVERTURE

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

Wagner composed this overture in Paris, in 1840. It was first performed in Dresden, July 22, 1844, Wagner conducting. Franz Liszt performed it at Weimar May 11, 1852. Wagner revised the score in 1854 and so conducted it in Zürich, January 23, 1855.

The first performance in the United States was in Boston, January 3, 1857, Karl Zerrahn conducting a "Philharmonic" orchestra of about thirty-five players. On January 10, Theodor Eisfeld introduced it in New York. The most recent performance at the concerts of the Boston Symphony Orchestra was October 23, 1936.

The orchestration is as follows: two flutes and piccolo, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

"*Eine Faust-Ouvertüre*" was a product of the bitter period in Paris, when Wagner, still in his twenties, starved in dingy lodgings with Minna, doing musical hack work and newspaper articles, trying in vain to get an opera accepted, to find some recognition. His unexpressed idealism responded to a performance of Beethoven's Ninth Symphony under Habeneck, to the works of Berlioz, whose startling

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orchestral effects at that time somewhat startled and awed him. There rose in him "an intense desire to compose," in the words of his autobiography, "and this desire grew in proportion to my anxiety about my unfortunate position in Paris, which made me almost despair of success." It was in this way that he was moved to sketch an overture to "Faust."

But when there came to him an opportunity for a rehearsal, perhaps a public hearing, of one of his works by the Conservatory Orchestra, he doubted whether his "Faust," with its melancholy mood and quiet ending, would be found acceptable by the "Parisian salon world." "I was not quite confident," he wrote in his autobiography, "as to my 'Faust' Overture because of its zephyr-like ending, which I presumed could only be appreciated by an audience already familiar with my methods." Accordingly, he submitted in its place a still more youthful work — his "Columbus" Overture, which was a "complete failure."

This was in 1841. The "Faust" Overture was first performed in Dresden, July 22, 1844, and repeated on August 19. Having had little success with it, the composer forthwith put the score out of his thoughts. Wagner refers to this Overture as a work of "hasty sketches, and as hasty composition." He had planned it as the first movement of a symphony, in which Gretchen was to be the subject of the second

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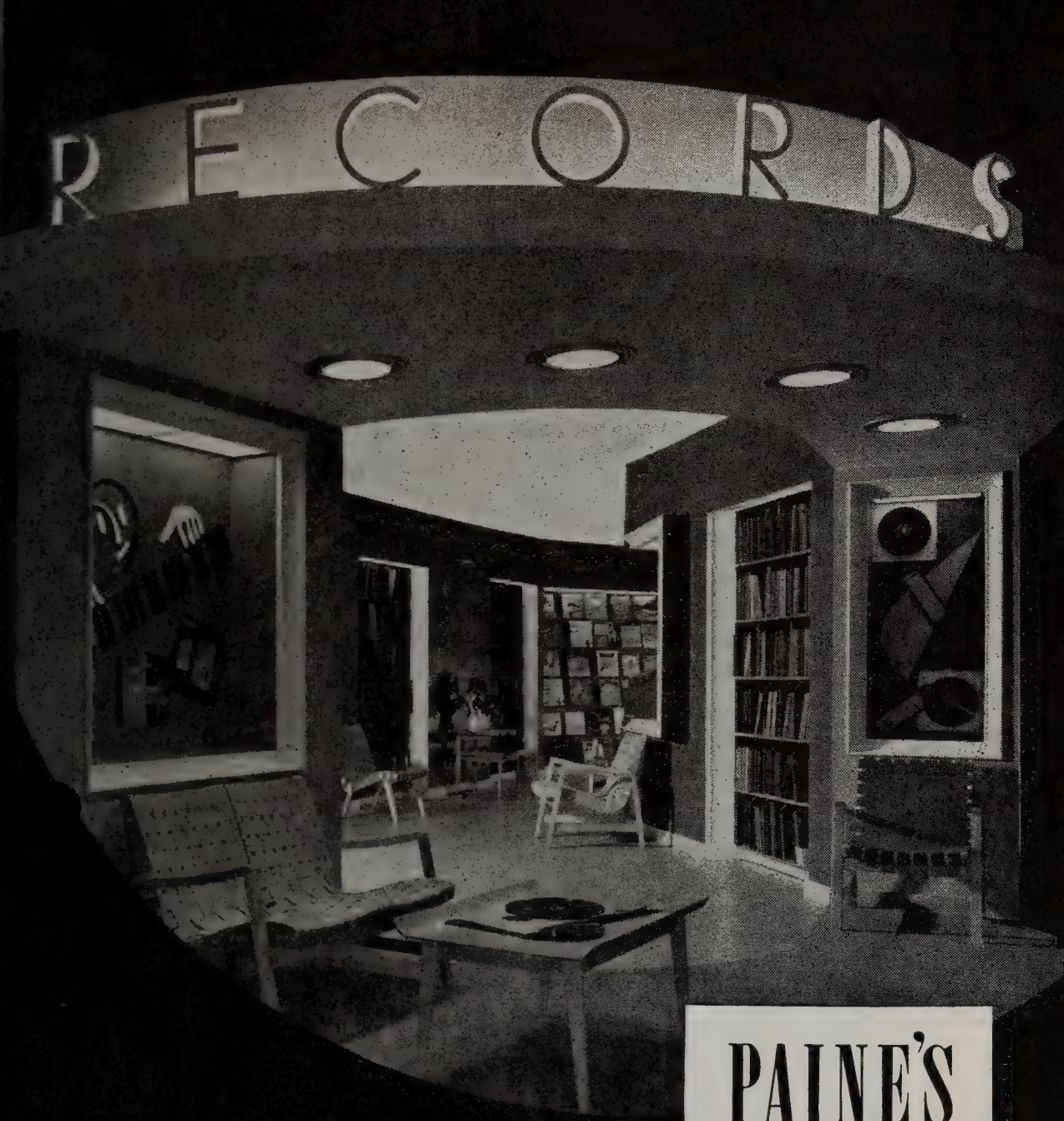

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part. "Already I had theme and mood for it" — so he afterwards wrote to Theodor Uhlig (November 27, 1852); "then I gave the whole up, and — true to my nature — set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music into the clearness of the drama."

On January 30, 1848, Wagner, in answer to an inquiry from his friend Liszt, sent the manuscript, although, as he explained, "it does not please me any longer." Liszt liked the piece enough to perform it at Weimar on May 11, 1852, and wrote to Wagner in October, praising the work, but making some suggestions with careful tact: "The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and — forgive my opinion — the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

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Wagner took the suggestions in good part, and answered in November, explaining his reason for minimizing the feminine element in the work. "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental moderation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a tone-poem for Orchestra.'"

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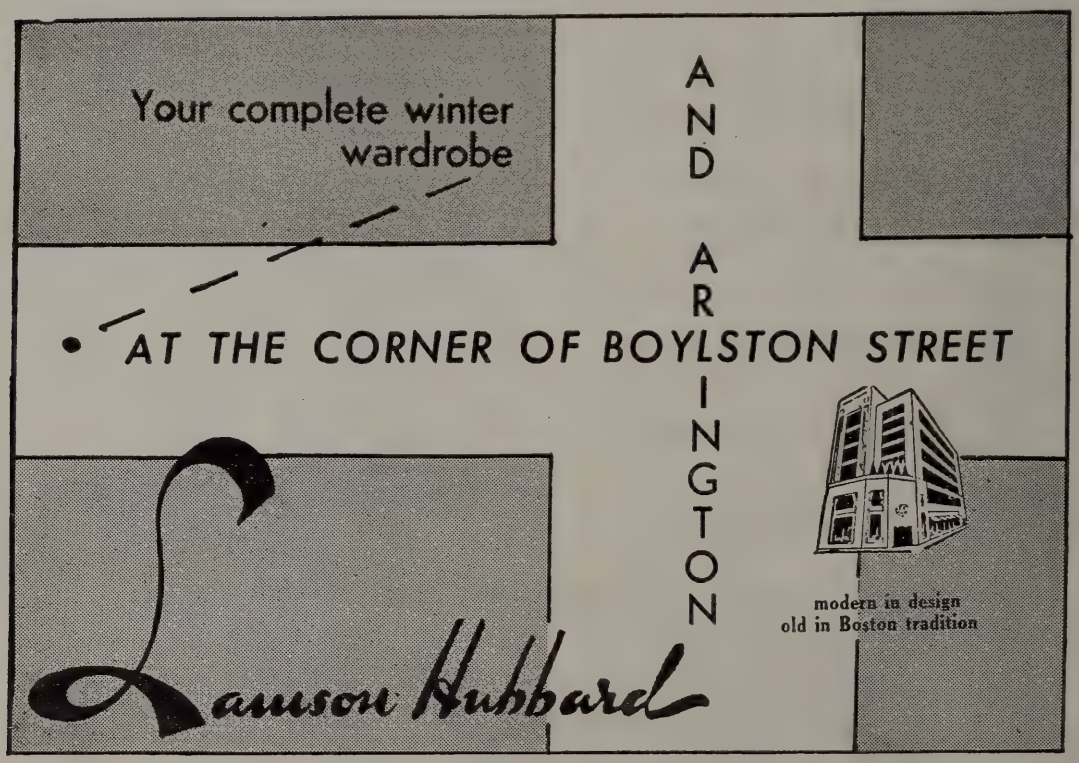
Liszt urged the revision and undertook to find a publisher. During the next two years, Liszt worked upon and completed his own "Faust" Symphony. On receiving the news that Liszt's "Faust" was completed, Wagner answered (January 19, 1855) congratulating him, and adding: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.'"

Immediately after this performance in Zürich (January 23), Wagner dispatched his new manuscript to Liszt with these words: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the



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coarseness which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:

> *'Ein unbegreiflich holder Drang,*
> *Trieb mich durch Wald und Wiesen hin,' etc."*

The publication was arranged for by Liszt to Wagner's satisfaction.

It will thus be seen that the "Faust" Overture in its original version was an early work antedating the "Flying Dutchman." The revision was the work of the matured composer, deeply plunged in the musical creation of the "Ring," for he put aside his score of "Die Walküre," the sketches complete and the full score partly made, in order to devote himself to the rewriting of the overture he had almost forgotten.

Wagner further explained his intentions in a letter to Uhlig: "With this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the

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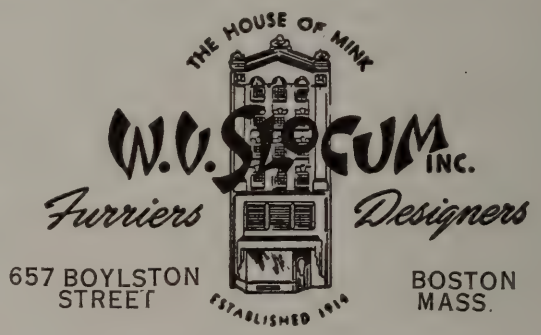

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torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust."

The published score of the overture bears a quotation from Goethe's "Faust," which has been thus translated:

> "The God who in my breast abides,
> Through all its depths can stir my soul;
> My every faculty He sways and guides,
> Yet can He not what lies without control,
> And thus, my life as by a load oppressed,
> I long for death; existence I detest."

The overture is traditional in form, ample in development. For the deep register of the orchestra, where the opening theme is disclosed, the tuba and double basses serve Wagner's purpose.

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By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra on March 28, 1940.

The original orchestration calls for one flute, two oboes, two bassoons, two horns and strings. Mozart subsequently added parts for two clarinets, and this version is used in the present performances.

IN THE last four years of his life, Mozart, not called upon for symphonies, turned once to the form. In the summer 1788, within seven weeks, he wrote the three which have become famous above all that preceded. Mozart in that year was obliged to write nothing better than Court dances for his Emperor, to which he added small potboilers on commission, and the Piano Concerto in D minor. In that particular summer he was miserably oppressed by debt. His own world was hardly aware of the existence of these new symphonies, let alone their greatness. It cannot even be said with any certainty that they were performed in his lifetime. He did conduct concerts of his own music at Leipzig in 1789, and in Frankfort in 1790, but the programmes did not identify the symphonies. One can reasonably sup-

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pose that when no one asked or expected further symphonies of him he turned back to his beloved form simply to please himself, and exercised the extent of his divergent powers in three distinct styles. The three, according to the late Donald Francis Tovey, "express the healthiest reactions on each other – the E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ('Jupiter') ends his symphonic career with the youthful majesty of a Greek god."

The G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment of deliberately small means. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fulness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

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pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling melodic semi-tone which for generations seems to have been the composer's convention for plaintive sadness (Schubert's "Tragic Symphony" offers such a case). The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

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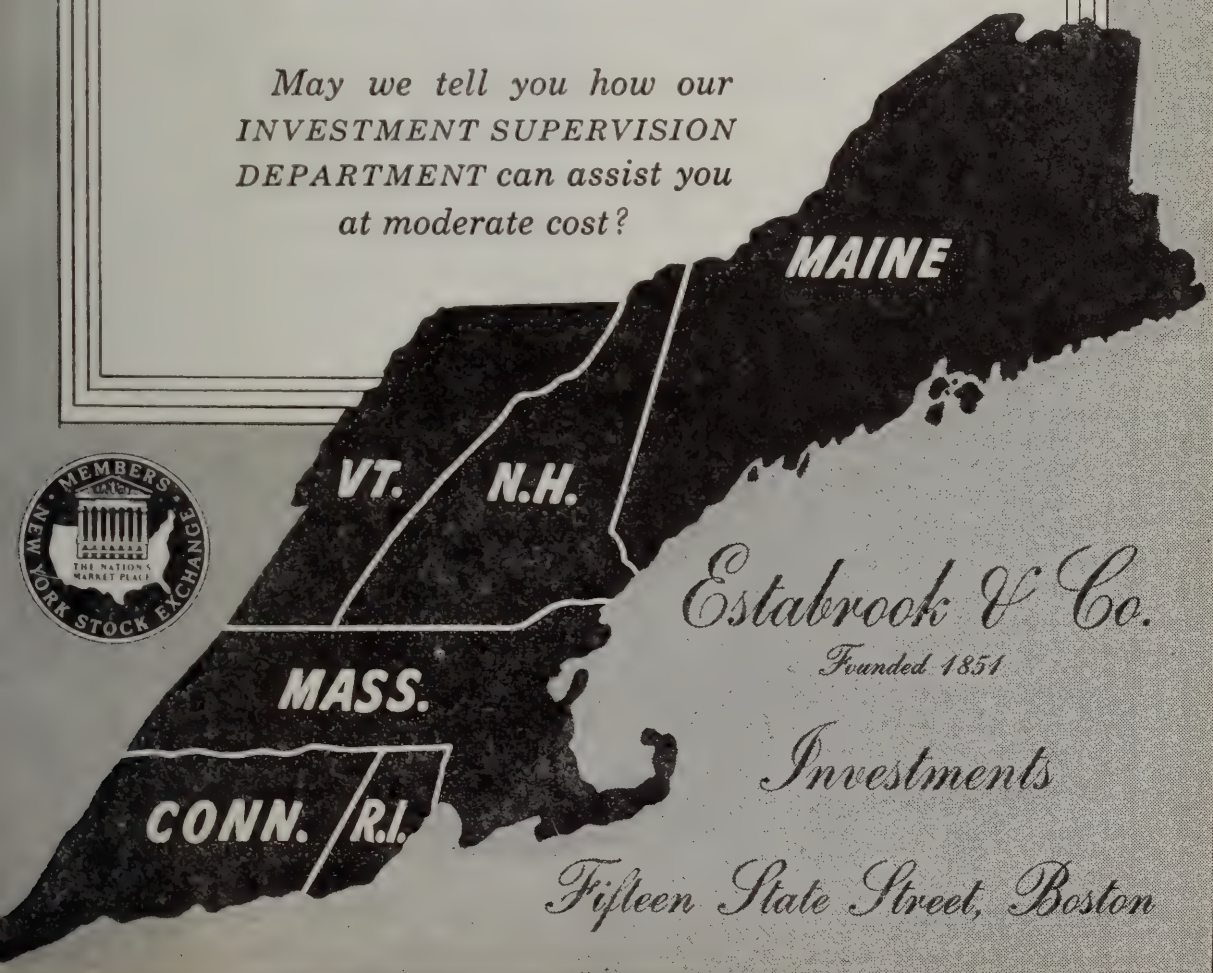

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The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet – all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself

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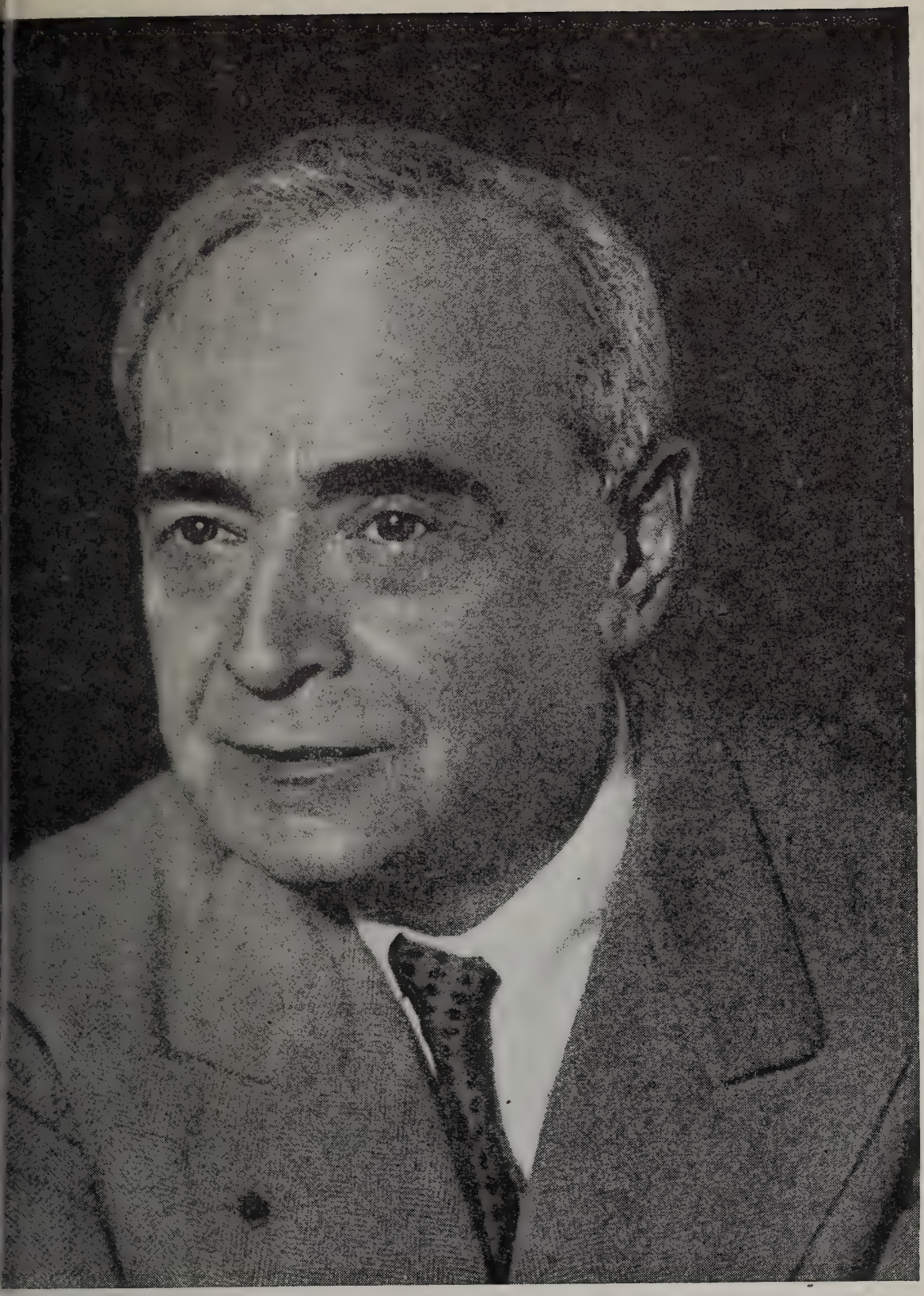

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into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with Mozart's contemporary style that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *"Vorlesungen über Musik"* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fetis, reviewing the Symphony in Paris (*Revue Musicale,*

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May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrivitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" re-

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minded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

It was in 1856 that Otto Jahn brought out his penetrating biography of Mozart (which is still unsuperseded). Jahn was hardly outdone in his extravagant characterization of the G minor Symphony. He called it a symphony "of pain and lamentation" ("*Schmerz und*

* *Kunstwerk der Zukunft* (1860).

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Klage") in which "sorrow rises in a continuous climax to wild merriment, as if to stifle care." The "soft plaint" of the opening subject grows in the development to a "piercing cry of anguish." The Andante and Minuet strive but vainly to establish an inward calm, and the Finale brings a frenzy which "seeks to drown sorrow and goes on its course in restless excitement." Jahn calls this "the most passionate of all Mozart symphonies" and is reminded of Goethe's praise of the Laocoön as grandeur and dignity encompassing the most violent human passions "and in the same sense in which Goethe ventured to call Laocoön graceful, none can deny the grace of the Symphony, in spite of much powerful sharpness and harshness" (*"starken Schärfen und Harten"*).

Coming to our own century, one can do no better than examine the emotional interpretation of the G minor Symphony by one of its most eminent Mozart scholars, Georges de Saint-Foix, who analyzed it in detail in his *"Les Symphonies de Mozart"* (1932). De Saint-Foix found in the first movement a "feverish precipitousness," an "intense poignancy," a "concentrated energy which rises in the last pages to a ferocious exultation, yielding only at the end to a resigned lassitude." In the development of the Andante he found "expressive depths scarcely matched in Mozart." "The character of the Minuet," he says,

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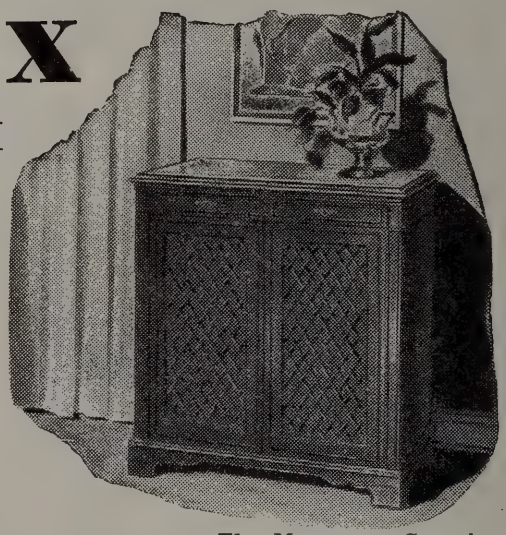

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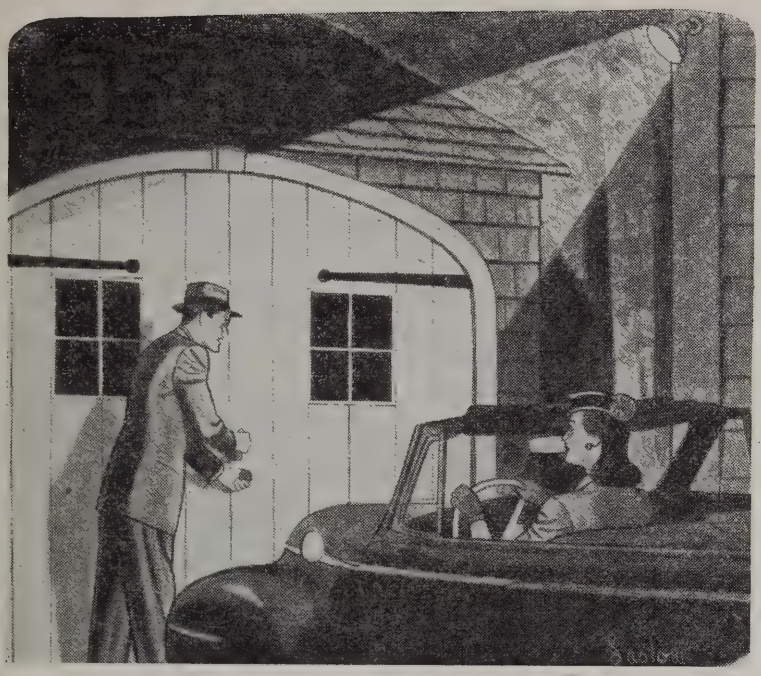

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"is a bitter and relentless struggle." The counterpoint produces "a sort of paroxysm and nervous tension." Only the Trio is "gentle, placid, illuminated, truly idyllic." Its second part is "so Elysian that it dispels in a few measures the tragic cast of the whole symphony." M. de Saint-Foix holds that the Finale shows "a fury of abandon" which Mozart touched nowhere else in his music. "All the resources of his art, rhythm, harmony, counterpoint, are as if pushed to the limit. A force thrilling, demoniacal, is released from him and gives the hearer no respite. Boldness such as this makes for a paroxysm of exaltation rather than free artistic creation. His art is no longer free but grips the artist himself so that he cannot breathe, and in spite of the sharpness of such a paroxysm it brings to pass a true Mozartean miracle."

Erich Blom in his life of Mozart (1935) goes so far as to call the G minor Symphony "Mozart's Pathetic Symphony," finding it full of "unhappy agitation."

Sir George Grove had long since expressed his inability to see in the repeated notes at the end of each step in the opening theme "those depths of agony ascribed to the opening by some critics." Tovey supports Grove's objection: "Just so: it is not only difficult to see depths

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of agony in the rhythms and idioms of comedy, but it is dangerous and not very delicate to attempt to see them. Comedy uses the language of real life; and people in real life often find the language of comedy the only dignified expression for their deepest feelings. They do not want the sympathy of sentimentalists who would be hard put to it to tell tragedy from burlesque; and the misconceptions of people who would imagine their situation and language to be merely funny are altogether below their horizon. They rise to the height of human dignity by treating the ordinary language of their fellow-mortals as if it were good enough for their troubles; and Mozart and Molière are not fundamentally at variance with Sophocles and Wagner in the different ways in which they immortalize this meaning of the word "reserve."

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BRUCKNER AND MAHLER

By Bruno Walter

In "Chord and Discord" (November, 1940) Bruno Walter made a comparison between the two Austrian composers. If the comparison revealed more differences than similarities, it is no less interesting for that reason. It is here quoted in part:

The great stress in Bruckner's music rests upon the idea, in Mahler's upon the symphonic elaboration of the idea involving processes of forming and transforming which in the course of years scaled the highest peaks of constructive power. It is characteristic of the difference between the two composers that their opponents attack the form in Bruckner's, the substance in Mahler's work. I can understand these objections to some extent without, however, acquiescing in them. From Schenker comes this charming thought: that "even a little bouquet of flowers requires some order (guiding lines) to make it possible for the eye to encompass it at a glance," i.e., to see it as a bouquet. "Form" is such order, premeditated, organic association, complete, strict unity. Our classic literature contains matchless examples of organic unity. Yet we have art works of undoubtedly highest value (I mention Goethe's *Faust* as the most significant instance) the genesis of which resisted this strict organic unity of form, gaining more in richness

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thereby than they lost in lucidity. I confess that for many years, despite my love for Bruckner's tonal language and his wonderful melodies, despite my happiness in his inspirations, I felt somewhat confused by his apparent formlessness, his unrestrained, luxurious prodigality. This confusion disappeared as soon as I began performing him. Without difficulty I achieved that identification with his work which is the foundation of every authentic and apparently authentic interpretation. Now, since I have long felt deeply at home in his realm, since his form no longer seems strange to me, I believe that access to him is open to everyone who approaches him with the awe due a true creator. His super-dimensions, his surrender to every fresh inspiration and new, interesting turning, sometimes not drawn with compelling musical logic from what has gone before, nor united to what follows, his abrupt pauses and resumptions: all this may just as well indicate a defect in constructive power as an individual concept of symphony. Even though he may not follow a strictly planned path to his goal, he takes us over ways strewn with abundant riches, affording us views of constantly varying delight.

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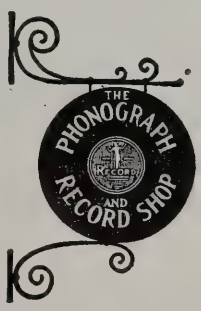

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towards order. All his singularities of mood, his excesses of passions, his outpourings of the heart are seized and united according to a plan dictated by his sovereign sense of form. He once told me that, because of the pressure of time (his duties as director left him only the summer months for composing) he may perhaps not have been, at times, sufficiently critical of the quality of an idea, but that he had never permitted himself the slightest leniency in the matter of form. Yet the objection to his thematic art finds no corroboration in this confession, for that objection refers, as far as I know, only to so-called "banalities," i.e., intentional ironic turns, meant to be humorous and dependent for acceptance or rejection upon the listener's capacity for humor. It is not in these that Mahler perceived a deficient quality. He referred to a few transitional lyrisms in later works, which struck him as perhaps not select enough, though they would scarcely disturb anyone's enjoyment of the gigantic whole.

The relative beauty of themes and the value of musical ideas cannot be a subject for discussion. I limit myself to the declaration that, after life-long occupation with his works, Mahler's musical substance seems to me essentially music, powerful and individual throughout, beautiful when he strives for beauty, graceful when he strives for charm, melancholy when for sorrow, etc. In short it was truly the material suited to the rearing of such mighty structures, and worthy of the sublime feelings it served to express. Mahler was, like Bruckner, the bearer of a transcendental mission, a spiritual sage and guide, master of an inspired tonal language enriched and enhanced by himself. The tongues of both had, like that of Isaiah, been touched and consecrated by the fiery coal of the altar of the Lord and the threefold "Sanctus" of the seraphim was the inmost meaning of their message.

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By ANTON BRUCKNER

Born in Ansfelden in Upper Austria, September 4, 1825; died in Vienna, October 11, 1896

Bruckner composed the three movements of his final symphony between 1887 and 1894. The symphony was first performed February 11, 1903, in Vienna, under the direction of Ferdinand Löwe and published under the supervision of this custodian of the Bruckner tradition in the same year. Artur Nikisch introduced the symphony to Berlin October 26, 1903. Dr. Karl Muck performed it at a Vienna Philharmonic concert March 4, 1906. The first performance in the United States was by the Chicago Orchestra under Theodore Thomas, February 20, 1904. The symphony was performed in Boston April 2, 1904, Wilhelm Gericke conducting, and November 1, 1907, Dr. Karl Muck conducting.

The original score of the symphony was published from the manuscript in 1932 as the first step in a project for a complete "critical" edition of Bruckner's works by the *Musikwissenschaftlicher Verlag* in Vienna under the sponsorship of the *Internationale Bruckner Gesellschaft,* edited by Robert Haas and Alfred Orel. The symphony in this original edition had been given a semi-private performance together with a performance from the earlier edition at the *Tonhalle* in Munich, April 2, 1932, when Siegmund von Haussegger conducted (this trial performance is said to have stimulated the publication of the original version). The first public performance of this version took place as part of an international Bruckner festival in Vienna in the autumn of the same year, when Clemens Krauss conducted the Philharmonic Orchestra. Otto Klemperer conducted the first performance in America of the original version at a concert of the New York Philharmonic-Symphony Society October 11, 1934.

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In the summer of 1887, shortly after he had completed his Eighth Symphony, Bruckner made his first sketches for a Ninth. He laid these aside, and took them up again in 1891. He finished the first movement in October, 1892, the scherzo in February, 1894, the adagio in October, 1894. Ferdinand Löwe, in a preface to the published score of the Ninth Symphony, states that it was composed "in spite of severe physical distress, which many times forced the composer to cease working and impressed upon him in increasing degree that he would not be able to finish this his last work."

In September of 1894, the composer, confined to his bed on his seventieth birthday, is said to have remarked to a friend: "I have done my duty on earth. I have accomplished what I could, and my only wish is to be allowed to complete my Ninth Symphony. The Adagio is nearly finished. There remains only the Finale. I trust Death will not deprive me of my pen." He completed the Adagio a month later; he was destined to live two years more, but did not get beyond the most fragmentary sketches for a Finale. The symphony of his old age, although unfinished, thus occupied him intermittently for eight years.

When the three movements of the symphony were performed by Otto Klemperer in New York in 1934, Lawrence Gilman persuasively argued that this symphony, like the Unfinished Symphony of Schubert,

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"seems complete in its incompleteness. It is difficult to think of it with a Finale succeeding the Adagio. The conclusive slow movement and its final measures of seraphic quietude — the elegiacal chant of the tubas about which the violins entwine a fading sunset loveliness — would scarcely brook a following movement. This seems, now, the fitting and perfect close for the symphony — indeed, the only close for it. The thought of an added Finale, conventionally triumphant, pealing, heaven-storming, is insupportable. Would not even the *'Te Deum,'* despite Bruckner's own recommendation, seem an anti-climax?"

It has been said by those close to him that Bruckner spoke of dedicating his Ninth Symphony "To God." What would never have occurred to another composer, or at best would have been an affectation, was in Anton Bruckner a genuine and touching act of simple faith. Max Graf, who still lives to remember having attended Bruckner's lecture classes, describes how during one of these "the Angelus sounded from a near-by church. Hearing the little bell, Bruckner interrupted his talk, knelt down and began to pray, while his peasant-like face with its innumerable wrinkles became transfigured into that of a Saint." Mr. Graf tells us that he stopped smiling when he saw Bruckner's humble and blissful face.

The story has also been told that Bruckner once remarked to friends that if the three completed movements of the symphony were to be performed after his death, his *Te Deum* could serve as a finale. This was done by Ferdinand Löwe when he first brought the symphony

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to performance seven years after the composer's death, and this has since become an occasional custom.

Max Auer, a prominent Brucknerian, has explained the delay in the first performance of the Ninth Symphony: "When Bruckner died, music lovers knew that his last legacy to the world, a Ninth Symphony, was still incomplete. Even in the narrow circle of his most intimate friends, the opinion prevailed that this work, in the shape the composer had left it was fated to perpetual silence; that even the portions that he had finished were, most likely, unplayable. They were convinced that his many years of illness had brought about not only a complete physical collapse, but also a corresponding decline in his mental and spiritual powers. All the greater, therefore, was their astonishment when it was finally announced that a world première of this posthumous 'unfinished' symphony was to take place under the direction of that prince of Bruckner disciples, Ferdinand Löwe."*

The excitement caused by this exhumation in what was conceded to be a magnificent performance by an unquestioned Bruckner authority and disciple naturally resulted in the publication of the posthumous score in the same year. The music as edited by Ferdinand Löwe was tacitly accepted as authentic, and so performed in Europe and America

* *Zeitschrift für Musik*, October, 1932.

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through a period of thirty years. Theodore Thomas introduced the symphony in Chicago in 1904 (it has been performed there as recently as 1940 under Dr. Frederick Stock). Wilhelm Gericke performed it in Boston in 1904, Dr. Muck in 1907. Willem Mengelberg conducted it in New York in 1927. The "original" edition, introduced to this country by Otto Klemperer in New York in 1934, has been conducted by Dr. Walter many times.

After the passage of so many years, during which a Bruckner tradition had firmly rooted itself, the sudden discovery in 1932 that the well-known and much beloved scores were only doctored versions caused dismay, recriminations, and almost a split in the Bruckner movement in Central Europe. The publication of the symphonies and choral works in their original form by the *Internationale Bruckner Gesellschaft* in Vienna* was a factual challenge, supported by the composer's own manuscripts, fully written out in ink, including the dynamic indications. Scores of the symphonies (notably the Fifth and the Ninth), which devotees of this master had repeatedly heard and studied through the better part of their lives as the veritable expres-

* This complete critical edition has included the First, Second, Fourth, Fifth, Sixth, Eighth and Ninth Symphonies, four "Orchestra Pieces," a March in E-flat major, and the following choral works: Requiem in D minor, Missa Solemnis in B-flat minor, and the motet *"Christus factus est."*

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sion of Bruckner and as peaks of his achievement, were suddenly exposed as versions liberally "improved" by his disciple-conductors, apparently to suit their own working ideas of effectiveness. It appeared that the instrumentation had been altered in many places, cuts had been made, in some passages harmonies had been changed and notes had been added. The offenders — they were the brothers Franz and Josef Schalk and Ferdinand Löwe — could not be called to account, for they had since died.*

On the occasion of the first performance of the "original" Ninth Symphony in New York, under Mr. Klemperer, Lawrence Gilman dismissed Ferdinand Löwe as Bruckner's "pious but unperceptive and bowdlerizing editor," and his handiwork as the "garbling emendations of an overzealous friend." Mr. Gilman admitted that Löwe's intentions had no doubt been honorable and compared him to Rimsky-Korsakov as the "perverter" of Moussorgsky's "Boris." "This is another case of a conventional and academic intelligence exercising itself upon the product of a creative mind essentially different in reach and character, whose processes it is incapable of understanding."

These were hard words, even though Lawrence Gilman backed up his statement by quoting incriminating passages from the Löwe version. Ferdinand Löwe† was a pupil of Bruckner to whom the master

* Josef Schalk had died in 1911, Franz Schalk in 1931, Ferdinand Löwe in 1925.

† Ferdinand Löwe was born in Vienna February 19, 1865. He was a pupil of Bruckner at the Conservatory and later conductor of the Kaim Orchestra in Munich and (1898–1900) *Kapellmeister* at the State Opera in Vienna. He conducted the *Gesellschaftkonzerte* 1900–1904, when he resigned to become conductor of the Wiener *Konzertverein-Orchestre.* He was also prominent as a conductor in Budapest and Berlin. He died in Vienna January 6, 1925.

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entrusted his scores for performance and to whom he often looked for advice. Together with Nikisch and Muck he was one of the most eloquent proponents of Bruckner in an age when to play Bruckner at all was to invite hostility in some quarters. The dramatic situation of the original composer posthumously overdressed by a well-meaning colleague (Bruckner and Moussorgsky are similar cases) is the sort which stirs impulsive championship on all sides — and sometimes a too ready condemnation before a dispassionate examination of the evidence. It should be remembered that in the case of his earlier symphonies, as well as his Ninth, Bruckner was a constant reviser, as if in his own mind there was no such thing as finality in the instrumentation of any single work. He was like Mahler and Debussy and other composers in this respect. He was ready not only to retouch but to accept retouching by his expert pupils (not spinelessly, however, according to the testimony of Friedrich Klose). Not only did he trust the Schalks and Löwe — he contracted for the publication of their "improved" versions, and listened benignly while they performed these versions from the printed score and parts. In the case of the posthumous Ninth, where no such sanction was possible, and where the composer, having learned a thing or two about instrumentation in the writing of eight symphonies, left a filled out and specific score, Löwe should certainly have restrained his zeal.

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A comparison of the two scores shows changes only in detail, which would hardly be noticed by a casual listener. They are concerned mainly with a redistribution of the instrumental parts. The Adagio is hardly touched. In the first two movements, wood winds sometimes double the strings, reinforcing the melodic line in the violins, violas, or 'cellos. The tendency of Löwe, then, is to mix colors in the interest of thematic emphasis or balance where Bruckner used his choirs independently. Löwe sometimes points a climax by an *accelerando,* or by delaying the entrance of certain instruments until the peak, whereas Bruckner tended to stronger and blunter contrast of dynamics. Löwe also adjusts the tonal balance by putting a restraining hand on the brass, reducing or modifying its strength. His tendency is toward smoother transition and flow of line. His version undoubtedly made a powerful impression in performance, if performance-success can be called justification. As a conductor, he did not go much further than many others in good repute, who have been known to strengthen by doubling in the scores of composers at least as sacrosanct as Bruckner. Of course when it comes to editing for publication, the case is different. Löwe's family (so states Paul Stefan) claimed that his alterations in the Ninth Symphony were approved by Bruckner. Yet Bruckner's manuscript (of which a page is reproduced from holograph by Orel in the *"Gesamtausgabe"*) is no mere sketch, but fully written out in notation, in ink, the dynamic indications carefully made. There are two matters of detail in which Löwe has plainly obscured his master's clear intention — the characteristic *"Luftpause,"* the suspensive rest with which Bruckner liked to follow a loud chord. Löwe, as if uneasy about these, has filled in with a wood wind phrase in the first movement, and in the scherzo (transition to trio) with drum taps.

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Löwe has been accused of "Wagnerizing" Bruckner, yet he could hardly have outstripped his master in adulation of Wagner's orchestral ways. The epithet his detractors have cast at this Bruckner edition that it is an "arrangement," is of course grossly unfair. The worst of his detractors admit his outstanding ability, his close knowledge of Bruckner, and the confidence Bruckner had in him. Whatever he did, they say, there can be no question that he "meant well."

The fact that Bruckner jokingly called Löwe "my Berlioz" would in truth indicate a tendency on the part of this conductor to overpoint, to make the symphonic discourse adroit and suave. Bruckner was certainly never the polished sort, either as man or artist. His musical thinking was in terms of the organ — massive, forceful by direct contrast. Too much of the Berlioz sleekness in the orchestration of the Ninth Symphony was observed by Max Auer, who also spoke for others in giving his impression of the first performance in 1903 as he then still remembered it: "After that first delightful surprise, discern-

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ing listeners began to notice frequent details in the music which seemed inexplicable in the light of Bruckner's well-known frank and sturdy symphonic character. When the Scherzo leaped lightly forth, all a-glitter with typically French *esprit,* the audience was reminded of the scintillating manner of Berlioz's instrumentation. In the minds of many there arose some such questions as these: Where are those abrupt, Bruckneresque transitions between the passages? Why do the various phrases end in gentle expirations? In short, whence comes this odd finesse, this smooth polish, into the work of a composer universally noted for his rugged individuality?" But these misgivings might better have been expressed thirty years before.

Such is the extraordinary and perplexing situation which has arisen from the relation between this strange composer and his more technically adroit pupils. Egon Wellesz has contributed some plausible reflections on the subject:

"With Bruckner, the alterations in the scores are the sign of the composer's struggle to give reality to the sounds he heard in his mind. There can be no doubt that it is the manuscript that gives the purer and clearer external picture of the score, so far as voice leading is concerned. But it seems to me to be pertinent to the issue also that Bruckner was never satisfied with the instrumentation, just as he never was with the form, for the purity of the inner conception would find no realization in the outer realm of sound. Just as Bruckner suffered

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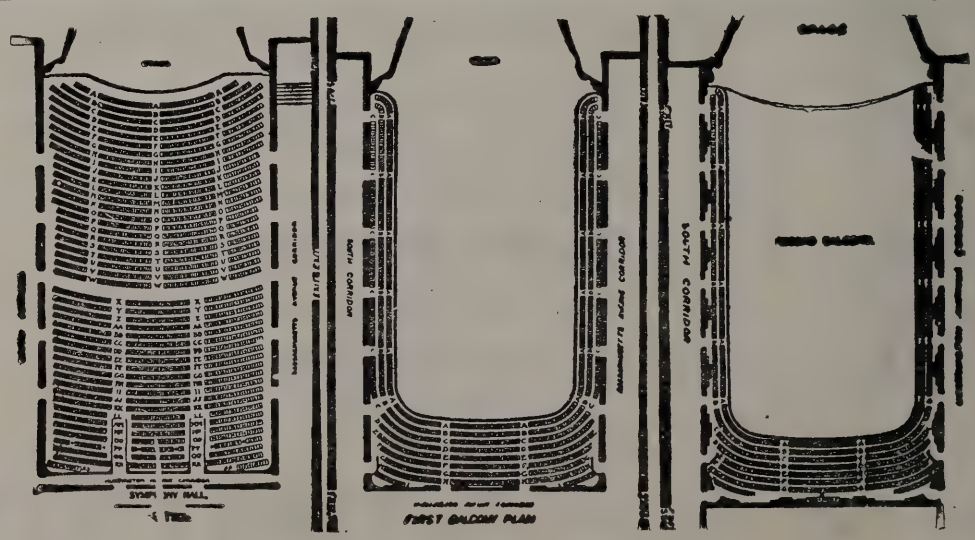

because he was obliged to write for the tempered scale while his inner ear always heard the pure scale, so he heard in his mind a sound he was unable to translate by means of instruments with their imperfections. Doubt that it would be possible to realize the inner image is the psychological reason why Bruckner continually added improvements to his instrumentation and listened to the advice of his friends and pupils when, as practical executants, they recommended alterations. One may suppose, therefore, that in some instances Bruckner went farther in the retouching of the instrumentation than was absolutely necessary and let himself be persuaded by friends to make alterations often dictated merely by the taste of the times, which liked fullness and tenderness and cared little for the abrupt contrasts of tone which Bruckner, as organist, favored. . . . Orchestration was to him nothing more than a *means* by which to express in sound his inner vision. He, the inventor of lovely melodies and powerful themes, accorded it no more importance than to concede that it merited a certain amount of dexterity. In the major distribution of instrumental contrasts he was never mistaken. What he apportioned to the individual instruments as thematic material was always extremely effective. He erred only in overestimating the possible strength of a single woodwind instrument or in orchestrating too thickly a long *fortissimo* in the brass, or in keeping one section of the orchestra active for too long a stretch, or in using the oboe in too high a range, etc. — errors that could be corrected easily without disturbing what was essential."

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GLUCK.....Overture to "Alceste"

STRAVINSKY....."Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia

I. The Adoration of the Earth
Introduction — Harbingers of Spring — Dance of the Adolescents — Abduction — Spring Rounds — Games of the Rival Towns — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth

II. The Sacrifice
Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — The Sacrificial Dance of the Chosen One

INTERMISSION

BEETHOVEN.....Symphony No. 7 in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

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with historical and descriptive notes by

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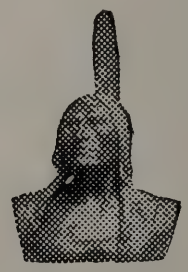

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BOSTON SYMPHONY

By Jules Wolffers

(*Jewish Advocate, January 2, 1947*)

This week, with its twelfth pair of programs on the regular Friday-Saturday subscription series, the Boston Symphony Orchestra reaches the halfway mark of a season so far made notable by brilliant execution, and made memorable through a variety of outstanding new works. There is no reason to suppose that the remainder of the concerts will in any way fall below the standards set up to this time.

It has been suggested that we in Boston sometimes take the Symphony for granted. This, perhaps, is natural and human. The dweller on the rim of the Grand Canyon, the person who lives in sight of Niagara, both, no doubt, get used to scenes which attract thousands of tourists from all parts of the world. The difference is that nature's wonders are affected not at all by human reaction, whereas man-made wonders survive only through human care and devotion.

All this, perhaps, is a roundabout way of stating several simple facts. As it stands at present, the Boston Symphony Orchestra is the greatest orchestra in the world. In our opinion, the Orchestra is not afforded that measure of support to which it is entitled. The Orchestra ought not to have any financial problems. That it has these problems is no secret.

What is the solution? To begin with, persons of means must be made to realize that the Boston Symphony Orchestra is, in its own way, fully as important as are our great educational institutions: in fact, it is an educational institution, in addition to its many other virtues. Where the endowment of schools and colleges may run into millions, even hundreds of millions, the Boston Symphony has no endowment worthy of the name. Most certainly the Orchestra deserves to be mentioned in bequests.

Then, this department can see no

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lowering of dignity in the idea of a yearly intensive campaign for funds. Excellent work has been done in this respect through the Friends of the Boston Symphony Orchestra, but this, in itself, is not enough. One can see no reason why a very large sum could not be raised through a well-organized drive for funds. There are citizens, well-experienced in fund-raising, who would deem it an honor to help organize such a drive were they to be asked.

The achievements of the Boston Symphony make it necessary, once and for all, that its financial structure be placed on a firm and secure base. It does not appear, from present indications, that the Orchestra will receive any subsidy from city, state, or government. The only recourse, then, is for the people of Boston to appreciate the Orchestra in a more substantial fashion. What the Boston Symphony Orchestra means to New England can scarcely be measured in terms of money; nor is money the only consideration. But this much is certain—without money a Boston Symphony Orchestra can not exist.

It is probable that persons connected with the Boston Symphony management will see this article. One may hope that they will not be offended by suggestions from one who is, after all, only an observer. Only the deepest appreciation of the significance of the Boston Symphony Orchestra could possibly have prompted these thoughts.

• • •

BOSTON SYMPHONY ORCHESTRA MERIT AWARD

A Merit Award Fund has been established for the purpose of recognizing annually some outstanding symphonic composition by a resident of the United States. The Committee for this Fund consists of Serge Koussevitzky, A. Tillman Merritt, Chairman of the Music Department at Harvard College, and Henry B. Cabot. Contributions have already been made to the original amount of this fund. At a meeting of the Committee it was decided to make the award for 1947 to Aaron Copland for his Third Symphony. This Symphony, introduced by Dr. Koussevitzky, has been performed and repeated by this orchestra in Boston and New York and likewise introduced to cities in the Middle West.

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Charlestown, Lawrence Kupferman
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Field Street, Boston, Barney Burstein
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Lynn Gas and Electric Company, Bessie Creighton
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MUSIC IN EUROPE

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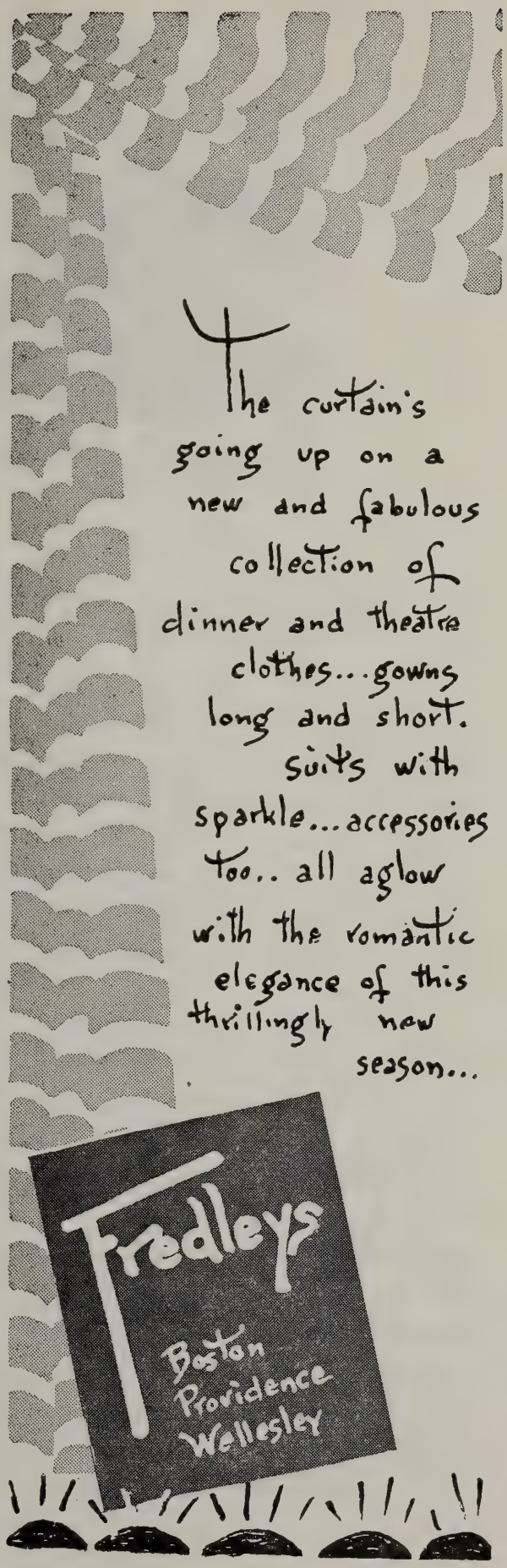

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GLUCK.....Overture to "Alceste"
(First performance at these concerts)

STRAVINSKY.....'Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia

I. The Adoration of the Earth
Introduction — Harbingers of Spring — Dance of the Adolescents — Abduction — Spring Rounds — Games of the Rival Towns — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth

II. The Sacrifice
Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — The Sacrificial Dance of the Chosen One

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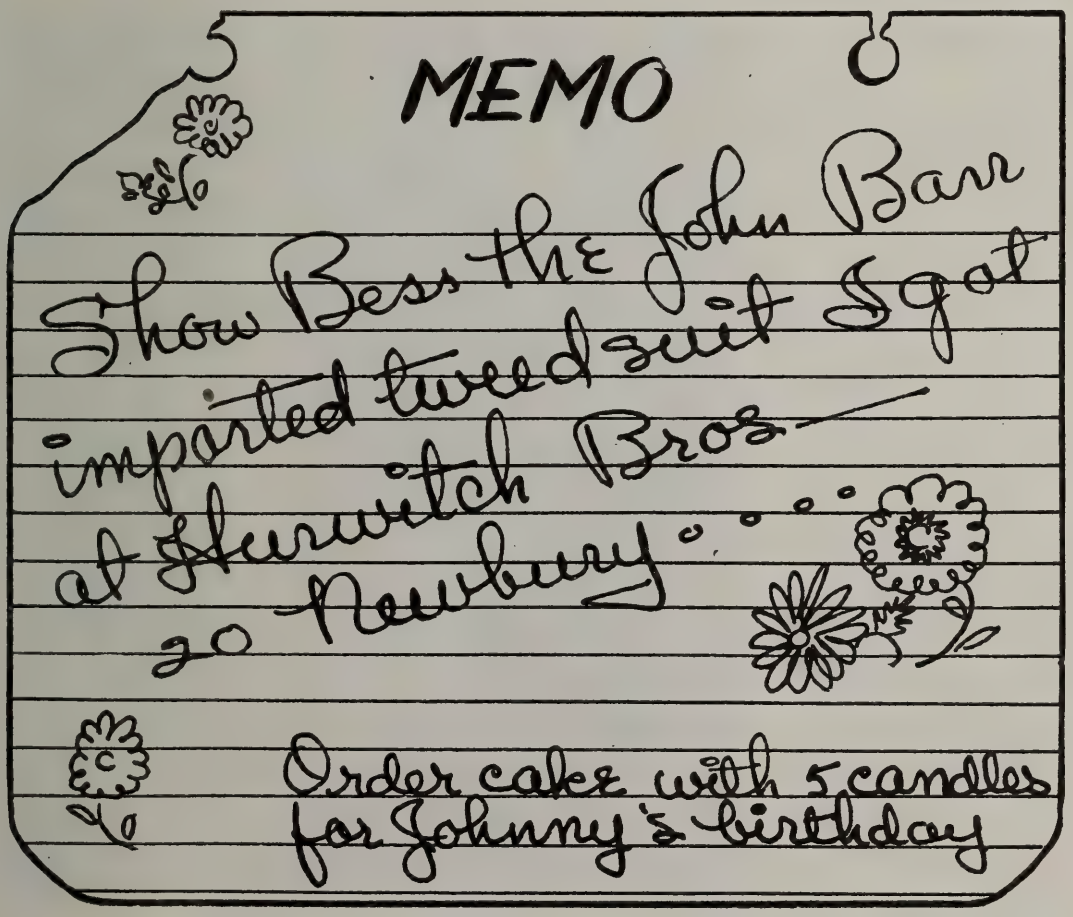

OVERTURE TO "ALCESTE"

By Christoph Willibald Gluck

Born July 2, 1714, at Weidenwang in the Upper Palatinate; died November 25, 1787, at Vienna

"Alceste, Tragedia per Musica," text by Ranieri di Calzabigi, was first performed in Vienna December 16, 1767. It was introduced to Paris October 23, 1776, the text translated into French by Bailli du Roullet. The Overture as here performed was edited by Felix Weingartner in 1898, with an ending for concert purposes.

The orchestration is as follows: two flutes, two oboes, two bassoons, contrabassoon, two horns, three trombones and strings.

"ALCESTE," following *"Orfeo ed Eurydice"* (which had the same librettist) by five years in Vienna, was Gluck's second declaration of drastic reform in opera. The subject had been treated before and was treated subsequently by other composers. But the challenge in Gluck's *"Alceste"* was his complete adherence, in the drama of Euripides, to the atmosphere of sombre tragedy unrelieved.

Gluck had proclaimed that an overture should be a true preparation for the mood of the drama to follow, and in *"Alceste"* he was as good as his word. Alfred Einstein, in his invaluable book on Gluck, writes: "Beauty enters with the overture, called an *'intrada'* by Gluck, presumably because it leads without a break into the scene. It is the

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first truly tragic introduction to an opera. The *tutti* is darkly colored by the trio of trombones, the form not in the least sonata-like and 'dramatic' but heavily charged, neutral, purely a prologue to a gloomy action and especially disconsolate where it becomes gentle and supplicating. But Fate is inexorable, like the suspended A in the basses. This piece in D minor is the ancestor of an illustrious line from the Overture to 'Don Giovanni' to the Tragic Overture of Brahms."

As the opera opens, King Admetos is mortally ill, and Alceste, his wife, prays in the temple of Apollo for his life. Apollo answers that her husband may be spared only if another victim is found to take his place. Alceste submits herself for this sacrifice. Alceste finds Admetos in Hades and is about to be torn from him in fulfillment of the decree of Apollo, when Heracles rushes in and persuades the implacable god to relent and spare the lives of both. The intervention of Heracles was added by du Roullet in the French version, which differs considerably from the original.

"*Alceste*" was not at once received with open arms in Paris. Even Rousseau, upon whose worship of "nature" Gluck heavily leaned, had qualms about it: "I know no opera in which the passions are less varied than in '*Alceste*'; almost everything turns on two sentiments: affliction and terror. And the prolonged employment of these two senti-

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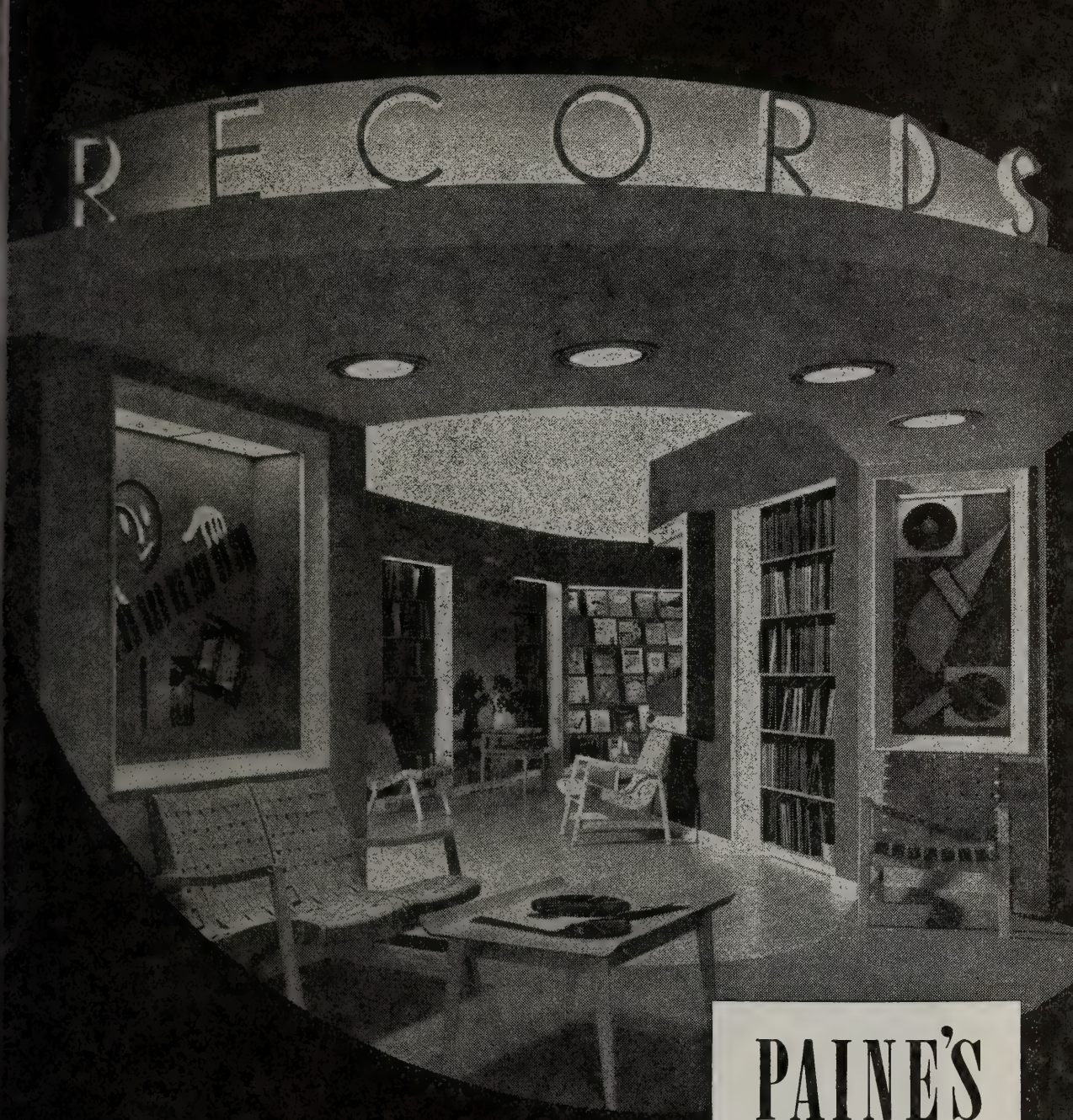

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ments must have cost the composer incredible pains to avoid the most lamentable monotony. Generally speaking, the more warmth there is in the situations and expressions, the more prompt and rapid should be their passage. Otherwise the force of the emotion decreases in the hearers; and when the proper limit is passed, the actor strives in vain, for the spectator grows cold and finally impatient."

Corancez, a friend of Gluck who was a printer, has related that he found the composer much agitated in the corridor of the opera house at the conclusion of the first performance in Paris. Gluck was incensed by the apparent failure of his opera, which had been too gloomy for the taste of its first Parisian audience. His disappointment was premature, for *"Alceste"* was destined to take a strong hold in Paris as it had in Vienna. Gluck, talking to Corancez at the première, complained bitterly " 'that I should witness the failure of a piece modelled wholly on the truth of nature, and in which all the passions have their true accent — I admit that this amazes me.' 'Alceste,' he added proudly, 'can displease only now when it is new. It has not yet had time; I say that it will please equally in two hundred years, if the French language does not change, and my reason for saying so is that I have built wholly on nature, which is never subject to changes of fashion.' "

This remark was in line with the famous preface to *"Alceste,"* which was a declaration of creed, a challenge which had rocked the whole

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opera controversy when the score had been published in 1769. Gluck was a triumphant reformer to the extent that his Rousseau-naturalism inevitably did away with the formalities and artificialities of the *opera seria.* His prophecy was correct in that he had indeed given a new orientation toward naturalness in opera. What he could not foresee was that while nature itself does not change, fashions in the artistic representation of nature were destined to undergo changes, drastic beyond his wildest dreams. Wagner's dynamic expansion of the operatic medium unfortunately dwarfs for us the strength of issues considered of vital importance in the Gluck-Piccini wars. But these issues were indeed vital in their time. Wagner was quick to recognize them and to profit by them. It is probably as well that the Gluckists were spared even a premonition of the romantic developments in store for opera. The Gluckist point of view might well have called these a distortion of music and a violation of poetry. In their cosmos the criticism would certainly have been valid.

The overture to *Alceste* is described by Ernest Newman, in his book on Gluck, as "a notable triumph of dramatic expression, and is all the more remarkable by its complete contrast with the aimless

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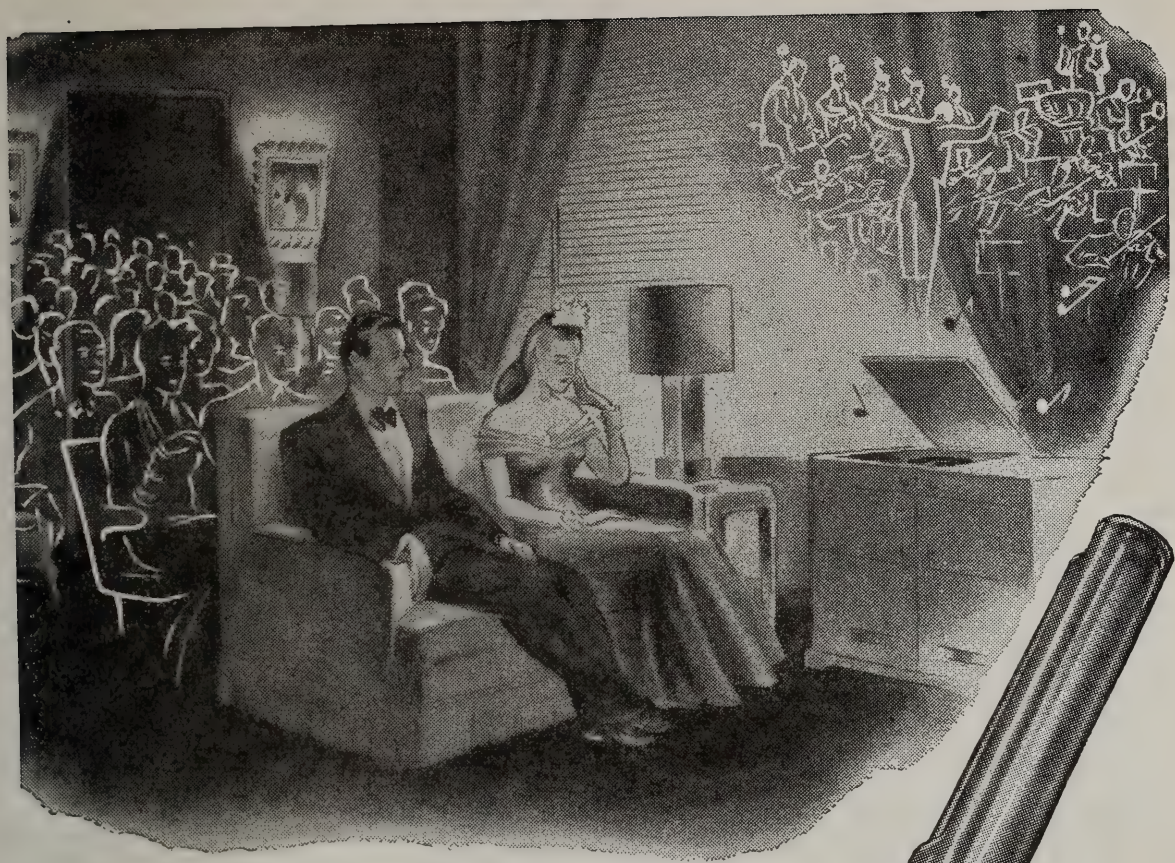
futility of the overture to *Orfeo*. Gluck's hold upon dramatic feeling is admirable at all times, and nowhere, perhaps, has he maintained this hold with such consummate power as in the overture to *Alceste*. A short, sombre phrase in D minor (*lento*) leads into an *andante* of a dolent expression, which in its turn glides into what may be called the second subject in A minor, a dolorous phrase of peculiar form, giving to the ear something of the same impression as a pyramid gives to the eye; it commences broadly and smoothly on the chord of the dominant, and then strikes upward to the pointed chord of the minor ninth, producing a transition from absolute breadth of harmony to the most poignant contrast possible. This leads on into a passage of storm and stress, that finally dies down as if in exhaustion, leading again into the *lento* prelude, this time in A minor, and then into the *andante* again. The pyramidal theme now recurs in D minor, and here the ascent to the culminating note is even more dolorous, and the discord of the minor ninth even more poignant, by reason of its occurrence four notes higher in the scale, the minor ninth being this time based on A. The rest of the overture follows the order already described."



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"LE SACRE DU PRINTEMPS" ("THE RITE OF SPRING"): Pictures of Pagan Russia, in Two Parts

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, Russia, on June 17, 1882

Stravinsky composed *"Le Sacre du Printemps"* in the years 1912 and 1913. The first performance was by the Ballet Russe of Diaghilev, at the Théâtre des Champs-Élysées, Paris, May 29, 1913. Pierre Monteux conducted, and introduced the music in concert form at his own concerts at the Casino, April 5, 1914. The first performance in this country was by the Philadelphia Orchestra in Philadelphia, March 3, 1922. The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 25, 1924. The most recent performance in the Friday and Saturday series was March 24, 1939.

The score calls for two flutes and two piccolos, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

THE score is in two distinct sections: "The Adoration of the Earth" and "The Sacrifice." The various episodes (including the introductions to each part) are each an entity in itself. They are played in

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continuous succession, but without preamble or "bridge" passages. Stravinsky in this music is nothing if not direct and to the point. Much has been written about the influence of *"Le Sacre"* upon the course of musical composition. One of its most obvious effects was to clear away the nineteenth-century verbiage of preparatory, mood-establishing measures, circuitous development, and repetitious conclusions.

The introduction, which has been called "the mystery of the physical world in spring," is a slow and ceremonious music, opening in the unfamiliar top register of the bassoon, and weaving its way through the wind choir, with no more than a slight reinforcement in the strings. The curtain (in the original ballet) rises upon a ritual dance of the adolescents, youths and maidens who perform a ceremonial of earth worship, stamping to a forceful rhythm of displaced accents, which produce a pattern by their regular recurrence. A mock abduction *"Jeu de rapt"* follows as part of the ceremony, a presto of even more complexity and interest of rhythm, with changes of beat from measure to measure 3-8, 5-8, 3-8, 4-8, 5-8, 6-8, 2-8, etc. There follows a round dance of spring (*"Rondes Printanières"*), which begins, *tranquillo,* with a folk-like tune, after which a curious syncopated rhythmic figure works up to a furious climax and brings a return of the *tranquillo* measures. The games of the rival communities is a *molto allegro,* again in rapidly changing rhythmic signatures. This intro-

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duces the "Procession of the Sage," the oldest member of the tribe, "the celebrant, whose function it is to consecrate the soil for its coming renewal." The tubas introduce him with a ponderous theme. The first part ends with a "dance of the earth," *prestissimo,* a music of rising excitement, with intricate fanfares from the eight horns.

The second part opens with a mysterious *largo* which Stravinsky is said to have described as "the Pagan Night," although the score bears merely the word "Introduction." It is largely a music of poignant shifting harmonies, *pianissimo,* from which rises in the strings a melody of haunting suggestion. "A deep sadness pervades it," wrote Edwin Evans, "but this sadness is physical, not sentimental. . . . It is gloomy with the oppression of vast forces of Nature, pitiful with the helplessness of living creatures in their presence." This leads into the "Mysterious Circles of the Adolescents," *andante,* with a reference to the introduction, and a theme first set forth by the bass flute, with answer by two clarinets in consecutive sevenths. "The Glorification of the Chosen One": again there are complex rhythms of increasing excitement. The "Evocation of the Ancestors" moves through chords of a ponderous solemnity to the "Ritual of the Ancestors": a light and regular *pizzicato* with a sinuous duet for English horn and bass flute to which other wind instruments are joined in increasing elaboration. "The Sacrificial Dance of the Chosen One": The dance is of extraordinary elaboration of rhythm, in which the orchestra is used more massively than before. "Now the elected victim, who has thus far remained motionless throughout these activities, begins her sacrifice;

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for the final act of propitiation has been demanded, and she must dance herself to death. The music expresses the mystical rapture of this invocation of vernal fertility in rhythms of paroxysmal frenzy, reaching a delirious culmination as the victim falls dead."

Much, probably too much, has been written in elucidation of *"Le Sacre du Printemps,"* just as the story of the scandalous uproar at the Parisian first performance, in 1913, has been too often told. Nevertheless, two first-hand accounts of this event hold particular interest. The first is in the book by Mme. Romola Nijinsky, and describes the experience of the dancers themselves; the second is by Stravinsky, in his memoirs, of which portions are quoted in this programme.* The composer gives slight space to the affair, for, as he truly remarks, *"On en a trop parlé."*

It is also interesting to compare the two accounts of the choreography, for while Mme. Nijinsky extols the production as the greatest achievement of her husband's art, Stravinsky, though praising Nijinsky's genius as dancer in the highest terms, dismisses him as quite worthless in the rôle of *maître de ballet.* They may be set down as

* "Nijinsky," by Romola Nijinsky (Simon and Schuster, 1934); *"Chroniques de ma vie,"* Denoel et Steele, 1935, translated as "Stravinsky, an Autobiography" (Simon and Schuster, 1936).

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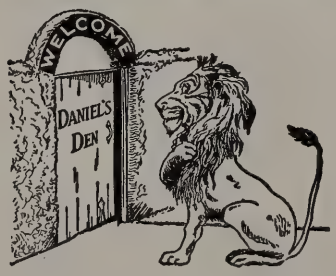

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the opposing, and not unprejudiced views of two experts — the one a dancer, and the other a musician.

Stravinsky tells how he worked long and intermittently on the *"Sacre du Printemps"* from 1912, having planned the piece for production by Diaghilev. Progress on his score at his Russian country estate, "Oustiloug," and in the winter at Clarens on Lake Geneva, was interrupted by the composition and production of *"Petrouchka,"* the composition of *"Le Roi des Étoiles,"* the "Japanese Lyrics," his revision of Moussorgsky's *"Khovanstchina,"* and duties connected with the seasons of the Ballet Russe. Nijinsky, who was to be choreographer of *"Le Sacre,"* was so deeply involved in his designs for Debussy's *"L'Après-Midi d'un Faune"* in the season of 1912, that plans for the mounting of *"Le Sacre"* were postponed until the next season, much to the satisfaction of Stravinsky, who welcomed the delay which enabled him to work out his orchestration without haste. Stravinsky thus describes his strenuous collaboration with Nijinsky in the choreographical planning.

"I must say in the first place and with entire frankness that the idea of working with Nijinsky troubled me, in spite of our cordial friendship and my great admiration for his talent as designer and mime. His ignorance of the most elementary notion of music was flagrant. The

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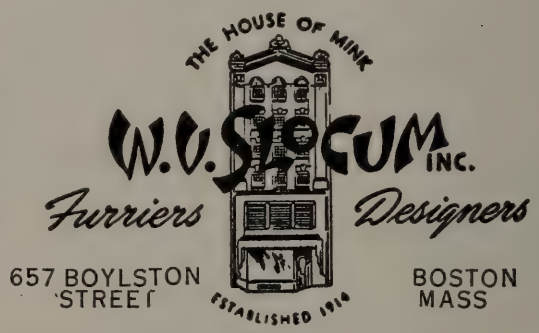

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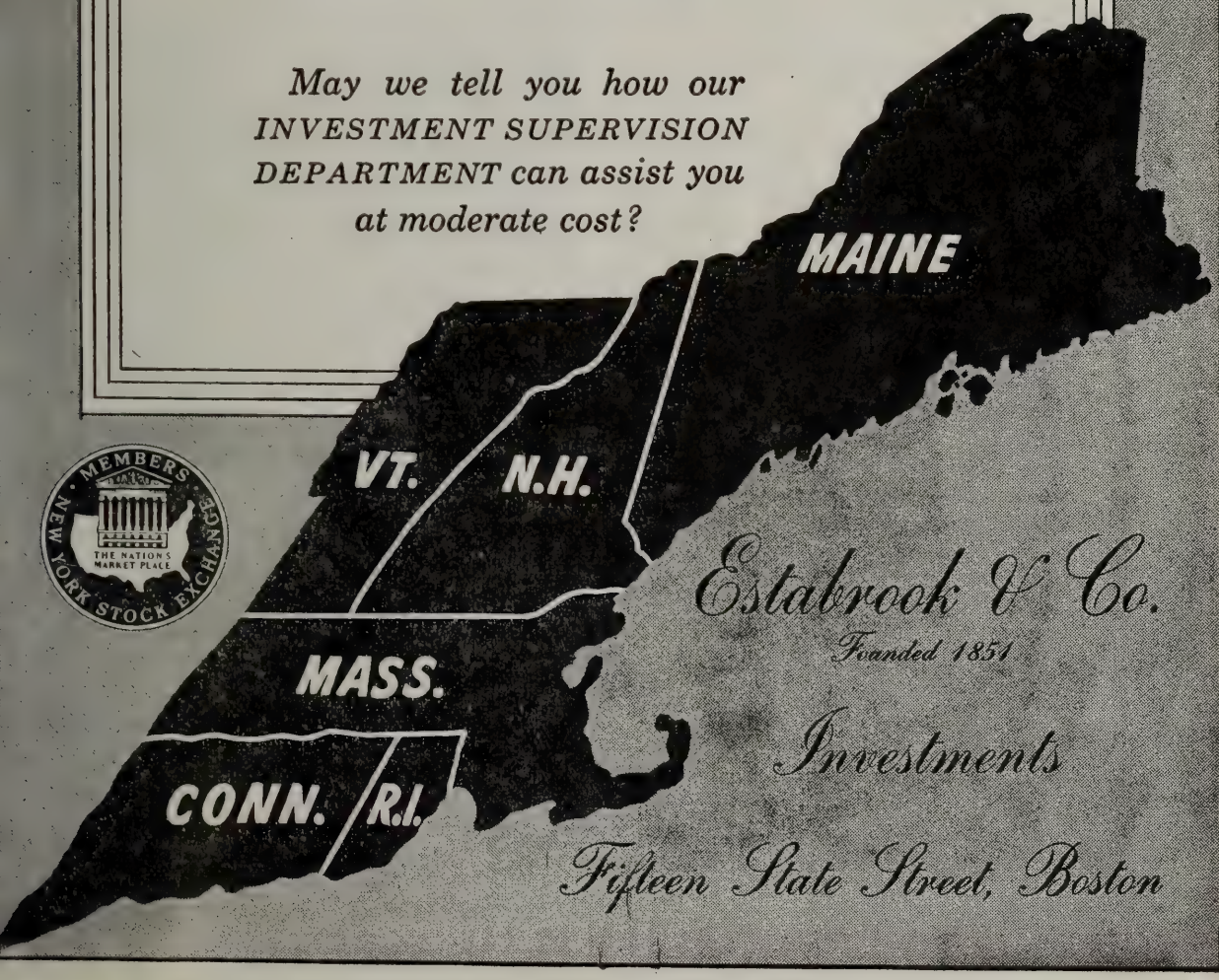

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poor boy could neither read music nor play any instrument. His musical reactions consisted only of banal phrases or repetitions of remarks he had heard. The attempt to find out his personal impressions only resulted in doubts as to their existence. His lacunæ were so serious that his plastic visions, even though of genuine beauty, were not sufficient compensation.

"I come now to the Paris season in the spring of 1913 when the Ballet Russe opened at the *Théâtre des Champs-Élysées*. The first performance began with a repetition of *'L'Oiseau de Feu.'* The *'Sacre du Printemps'* took place on May 28 [29] in the evening. I shall refrain from denouncing the scandal which it produced. About that already too much has been said. The complexity of my score had necessitated a great number of rehearsals which Monteux conducted with the care and attention which is customary with him. As for the quality of the performance itself, it was impossible for me to judge, for I left the hall after the first measures of the prelude, which immediately aroused laughter and cat-calls. I was disgusted. These demonstrations, at first scattered, soon became general, and provoking counter demonstrations, quickly aroused a frightful tumult. During the whole performance, I remained in the wings beside Nijinsky. He was standing on a chair crying frantically to the dancers, 'sixteen, seventeen, eighteen' (they had their own way of counting the beats). Naturally, the poor dancers heard nothing on account of the confusion in the

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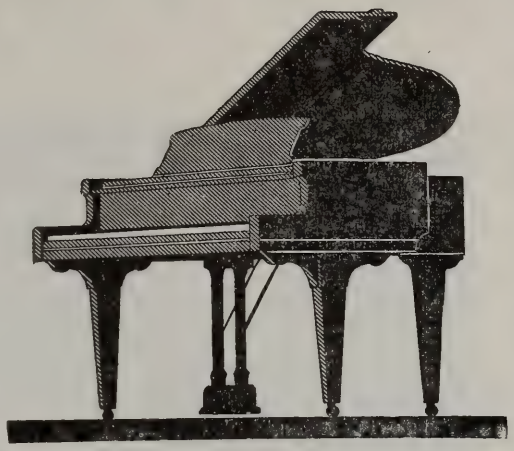

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hall and on account of the thumping of their own feet. I had to hold Nijinsky by his jacket, for he was raging, ready at any moment to leap onto the stage and make a scandal. Diaghilev, with the intention of discouraging the demonstration, gave to the electricians first the order to put on the lights, and then the order to extinguish them. This is all that I remember of the *première*. It seemed a strange thing, following the last full rehearsal, in which there were present numbers of artists, painters, musicians, men of letters, and other representatives of the world of culture, when everything went off calmly, and I was miles from foreseeing that the performance itself could unloose such a deluge.

"At this moment, after twenty years, it is naturally hard for me to recall the choreography of the *'Sacre'* in its details without being influenced by the ready admiration which it aroused among the *avant-garde,* always ready to seize upon any departure from a precedent as a new discovery. But the general impression of this choreography which I then had and which I still hold is the lack of comprehension with which it was done by Nijinsky. There could clearly be seen his incapacity to assimilate and to adapt himself to the revolutionary ideas which were the very *credo* of Diaghilev, and which Diaghilev obstinately and laboriously drilled into him. One noticed in this choreography a painful effort without fruition, rather than a plastic realiza-

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tion simple and natural resulting from the compulsion of the music. How far it was from what I had intended!

"In composing the *'Sacre'* I conceived it visually as a succession of rhythmic movements of extreme simplicity, executed in mass divisions which would have an immediate effect upon the spectator, without superfluous minutiæ or complications dissipating its force. It was only in the *danse sacrale* at the end of the piece that a solo dance was required. The music of this part, sharply defined, called for a corresponding choreography simple and easy to grasp, but here again Nijinsky, while understanding the dramatic character of this dance, found himself powerless to give it intelligible expression and complicated it through the awkwardness of malcomprehension. Is it not awkward, for example, to retard the tempo of the music so that complicated steps may be introduced which in the prescribed tempo would be impossible? Much choreography sins in this way, but I know of none which has reached the degree obtained by Nijinsky.

"In reading what I have written about the *'Sacre,'* the reader will be perhaps astonished that I speak so little of the music of my work. I am very ready to withhold such comment. I feel myself absolutely incapable of recalling after twenty years the feelings which moved me while I was composing the score. One can recall facts or incidents with more or less exactitude, but how can one bring back sentiments which

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one has formerly experienced without running the risk of distorting them under the influence of subsequent developments? My actual interpretation of my feelings of that time could be as inexact and arbitrary as if they came from someone else. They might have the same character as an interview indiscreetly signed by me, a thing which has happened, alas, too often."

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HAS JAZZ INFUENCED THE SYMPHONY?

By Leonard Bernstein

*In a forum on this subject, Gene Krupa has taken the negative, Leonard Bernstein the positive argument. Mr. Bernstein's article is here quoted by permission of "Esquire," February, 1947.**

There is nothing more provocative and challenging than participating in a debate when one is convinced that both sides are wrong. In this spirit I heartily submit the thesis that serious music in America would today have a different complexion and a different direction were it not for the profound influence upon it of jazz.

When I say that both sides are wrong, I am maintaining that those who separate serious music from the influence of jazz are either ignoring profound musical trends, or else have an ax to grind, and should take the matter up with Aldous Huxley; and that those, on the other hand, who point with pride to the "jazzy" works of Stravinsky, Milhaud and Walter Piston have mistaken "influence" for "fad," and should talk it over carefully with Humphrey Bogart.

I am not sure whether it is permissible to be didactic in *Esquire,*

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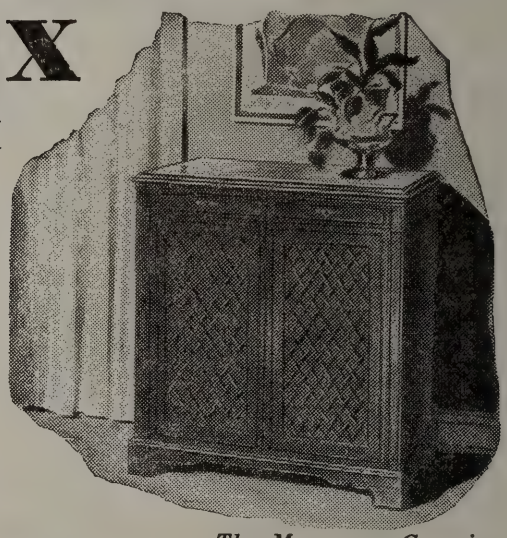

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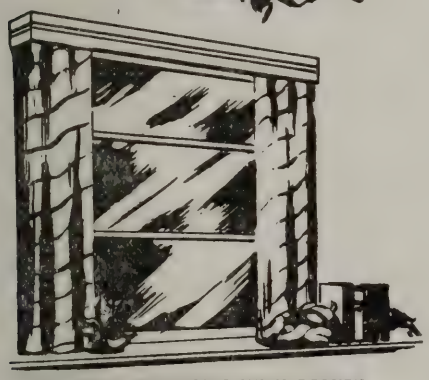

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but I shall have to risk a little preliminary historical information in order to make the point clear. (Actually, if I am supposed to be representing the voice of serious music against that of jazz, I must confess an unfair advantage. Having started out with a Beethoven sonata in one hand and an Archie Bleyer arrangement in the other, I have kept a rather ambidextrous grip on both.)

To begin with, American music in the nineteenth century was anything but American. Our country was a brand-new one, comparatively speaking, but a full-grown baby, like Minerva springing adult from Jupiter's brain. As such, America was faced with the great and delicate problem of being a pioneer society, dedicated to revolutionary and daring propositions, but with no traditions except European ones. Anyone who was really anyone in music had first to prove it by studying in Europe, and then coming home with a big Lisztian piano concerto or a Wagnerian tone epic under his arm. Yet the nineteenth century was the greatest nationalistic cauldron of all A.D. history. It was the century when Russian music was being glorified by Moussorgsky, Norwegian by Grieg, Spanish by Albéniz, Hungarian by Liszt, Bohemian by Dvorak.

It was this same Dvorak who arrived on these shores and pointed

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out to the bewildered and unnationalistic American composers that they, too, could be nationalist glorifiers. He saw a wealth of indigenous folk material latent in America, unused, and ever so usable. Indian and Negro melodies in particular seemed to him to be crying for symphonic transfiguration. And to prove it, he wrote a *New World Symphony,* based on some of these selfsame tunes, and a more beautifully Bohemian symphony was never written.

Immediately the American composers got the point; and there ensued such an outpouring of Indian and Negro operas, suites, cantatas and tone poems as I can give an idea of only by refraining from listing them. They are mostly forgotten now, or to be dug for in back rooms of the dustiest used-book shops. Out of every movement, however based, does emerge some positive asset; and in this case it is the music of MacDowell (Indian school) and of Henry Gilbert (Negro school) which remains with us today; genial, sometimes inspired, European music trying its very best to be American.

Why did this movement fail? For fail it did, in the sense of a healthy, historical construction. After all, it was large, it was active, it was earnest, it was sincere. But it was *unnatural.* It was trying, however sincerely, to be something it was not. A national music is national in direct proportion to how close to it home audiences feel. And when such an audience was presented with an Indian lament, they could think it all very pretty and even touching, but it wasn't *their* music.

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The fact remained that they were not Indians, any more than we are today. Or, to make the case complete, any more than they were all Poles or all Irish. They were, and we are today, a tough audience. For to what indigenous folk-material could they all respond in common?

Our swift survey has carried us approximately to the point of World War I, when a great many things stopped happening, and at the conclusion of which a great many new things began to happen. Most of us recall that wild postwar era with mixed feelings; and those of us who are too young to remember it, all have probably been, or will shortly be, delightfully enlightened by *Billion Dollar Baby*. The reflection of that decade in American music was brilliantly clear. There was a necessity to be original, to be chic, to be American. But now no Dvorak was needed to promulgate a movement. Something new had been added. Jazz had come to stay.

The really remarkable thing about jazz for the serious composer was that it solved simultaneously the two problems of being original and of being American. For here at last was a musical material which was everybody's bread and butter. No real American could fail to understand a symphonic work which sounded like jazz. Now everyone would feel at home and hurray for the Big City Hearthrug.

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Something new had been added; but something old had been omitted — the element of the unconscious. If we accept the principle that what we call "inspiration" in music is an impulse that springs from the unconscious and attains fruition through the medium of conscious manipulation, then it simply won't do for a composer to seat himself at his table and decide that he is going to be American or anything else. His output should be the natural expression of his psyche, or his soul, or his collected experiences, or his frustrations, or his adjustment, or whatever you choose to call it. If he is American, the music will be American in terms of his place in the development of American history. Thus the composers of the Twenties were American in a different sense from, but on about the same plane as, the earlier Indian school. Both were trying too hard.

Let me insert here a point of clarification. I am not, in any sense, being critically facetious about either of these attempts at self-Americanization. Both of these periods form natural and important entities in the history of our music. They were inevitable, like growing pains, as stages of development into a maturity which is only now in sight. And my finding weaknesses in these two self-conscious nationalist movements does not, by any means, imply that I do not have the greatest respect and sympathy for all these musical forbears of mine who had an unprecedented problem with which to wrestle.

I think I have already said that some positive asset emerges out of every movement, however it is based. The man who gave this postwar movement life, controversy and real genius was George Gershwin.

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His aim, in contra-distinction to that of the "serious" composers, was to make of the materials of jazz, with which he was so intimate, a sort of symphonization in the tradition of the European masters, rather than to paste jazz onto already crystallized personal styles and forms, as did Stravinsky and Ravel. Gershwin approached this great merger from the left, so to speak, from the realm of wah-wah mutes and ga-ga chorus girls. Stravinsky approached it from the bulwark of European musical strength, backed up with orchestras with wood winds in fives, and the guardian spirits of Debussy and Rimsky-Korsakov. Neither really reached the middle: Stravinsky's jazz was really Stravinsky *plus* jazz; Gershwin's concert music was Gershwin plus everyone else under the sun. In neither case was a real integration attained. How can one expect that it should have been attained? Both men had sat down quite deliberately to create something, consciously, which can be created only unconsciously.

It so happens, however, that both composers are men of genius. And when this is the case, no historical, geographical or cultist complexities can obscure that shining quality. As a result we have a great composition called *Histoire du Soldat,* which contains a "ragtime" that the average American would dismiss as "corny"; and we have a composition, equally great in another sense, called *Rhapsody in Blue,* which is usually considered formally inept and unintegrated.

By integration I mean that quality in a piece of music which makes it all one homogeneous piece of music. We recognize, for example,

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that two themes in a Brahms symphony may be German in feeling; but what occurs to bind them together is equally German in feeling, formally and stylistically in step with the themes themselves. That this does not obtain in Gershwin's music constitutes its greatest weakness, in spite of the fact that his melodies are among the most wonderful ever invented by man. But how, after all, could this fault have been avoided? Taking jazz intact, as it were, and baking it into a symphony pie, afforded him no opportunity of developing a consistent stylistic flow; the crust remained crust, the filling, filling. So it is with our *Rhapsody in Blue,* a succession of magnificent and inspired tunes connected in a haphazard way by Lisztian cadenzas, Tchaikovskian sequences, and Debussyan ramblings. And as such it stands today as a great monument to the terrific, but, oh so imperfect, Twenties.

Came the crash. Again, many things stopped happening, and many new things began to happen. Again, a new decade ran itself out, this time at a far slower and wearier pace. Musically, it meant a new conservatism, a new reflectiveness, a reconsideration of traditional values. It was just at this point, that, for the very first time, the moment arrived for the sober absorption of all that had happened, and the consequent opportunity for the development of a real, unconsciously derived, American style. And it is the music of this decade which I feel owes the greatest debt to jazz.

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an academic subject when one courts the danger of turning it into a baccalaureate thesis. In other words, it is the moment for bringing in and piling up musical examples from music of the Thirties to show what I mean about its debt to jazz. This is obviously inadvisable except in learned journals; and I am confronted by the problem of having to talk about that most ineffable subject — music — without being able to demonstrate what I mean. Furthermore, I have to make assertions without being able to advance tangible proof. Therefore, rather than resort to verbosity to say what a few notes could say so easily, I will try to be as brief as possible; and lacking musical illustrations, you'll just have to take my word for it.

We must first take a strong stand on what we mean by "jazz." Avoiding all the lengthy discussion that usually accompanies attempts to define the word, let us make the simple distinction between the commercial song, as we understand the term on Broadway, and the freely improvised jazz of Negro origin, which we know usually in the few formal variants of the Blues. The "popular song" has had, and can have, no influence whatsoever on serious music. It is created for money, sung for money, and dies when the money stops rolling in. It is imitative, conventional, emotionless. This has nothing to do with the fact that there are many such songs of which I am very fond. I wish I had written *I Get a Kick Out of You;* but I must insist that Mr. Porter has no influence on serious music. I love a Gershwin or a Rodgers tune; but the same truth still holds. There are those who

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show, for example, the influence of a song like *Fascinatin' Rhythm* on symphonic music. Well and good, but the influence is not original with *Fascinatin' Rhythm.* Those charming, truncated phrases of Gershwin's go back to the improvised jazz, the real source. It is this jazz, then, that we have to take into account.

My old piano teacher, Heinrich Gebhard, used to say that music was divisible into melody, harmony, rhythm, form, counterpoint, and color. To be at all complete I should devote a chapter apiece from here on to considering these six elements. For jazz has influenced our composers on all six counts. But perhaps one will stand for all; a short discussion of *rhythm,* the most important influence, may give you some idea of what I have meant all along by "unconscious."

One invariably associates the word "syncopation" with jazz. Literally, it means a shortening, or cutting off. Musically, it means putting an accent on a weak beat, or in an unexpected place; or bringing in a note a little earlier or a little later than would seem indicated. For instance, if we consider a conventional musical bar, of 4/4 meter, we see easily that the strongest beat is always the first, the next strongest the third, then the second and fourth (weak beats). Putting special accents on 2 and 4 (either or both) would amount to a simple syncopation. (This is something they all did over a century ago.)

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But that is too simple. Let us go further. If we break this bar up into eighth-notes (eight to the bar), we find we have even weaker beats, and many more of them. For, if 2 is a weak beat in a group of four quarter-notes, how much weaker, then, is the second half of this beat alone in a group of eight eighth-notes! Now put a special accent on this unsuspecting member:

1234'5678

and you begin to get a suggestion of jazz. It was this innocent act, merely the replacing of an accent, which caused the Charleston, the Rhumba, the Conga, and many a bump and grind to happen.

Now let us take the rhumba pattern as we know it most simply:

123/456/78.

We see at once that these eight eighth-notes now seem to divide themselves into smaller groups of three's and two's. One might re-write the pattern in the following way:

123/123/12.

Thus, a passage of music in 4/4 time which used to run smoothly in this way:

1234/5678/1234/5678

can now become

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or if juggled accordingly to the composer's whim:

12/123/12/12/123/123/12,

or any other variation of this pattern. This simple procedure opens up new vistas for the serious composer. In the Twenties, when he borrowed overtly from jazz, he used these rhythms as jazz used them, over a steady and monotonous bass which kept the old reliable quarter-note constantly beating. But now that he does not consciously borrow from jazz, these rhythms crop up in a non-jazzy context, without a meter bass necessarily holding them up, but with a life of their own. They have acquired personal qualities — not always hard and percussive, but sometimes graceful, sometimes singing, sometimes even nostalgic. The whole procedure has unconsciously become common usage among American composers. And the startling thing is that very rarely does this music ever sound like jazz! The scherzo movement of my symphony *Jeremiah* would certainly not bring any connotation of jazz to mind; and yet it could never have been written if jazz were not an integral part of my life.

This abbreviated and sketchy investigation into one aspect of American rhythm is certainly insufficient for instructive purposes; but I am hoping that it may serve, for the purpose of this discussion, to point a new way of thinking about the influence of jazz. The whole subject is extremely subtle, and it is all too easy to make erroneous diagnoses. For something *inner* in jazz has entered into our serious music. In every case it is not the superficial "jazziness" that should be

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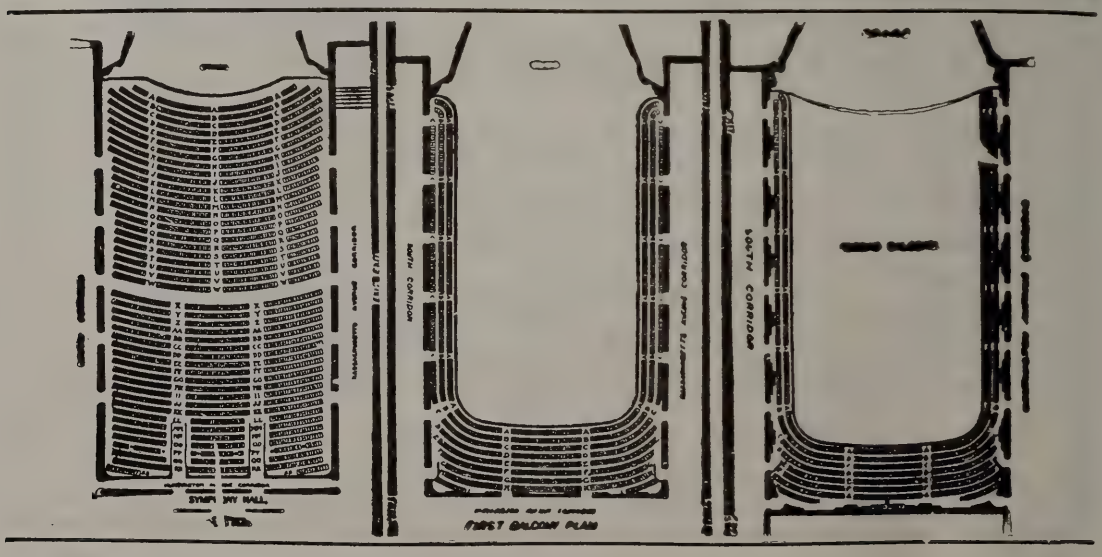

sought, but a more profound influence: the cross relations in melodic writing, the peculiarly American sentimentality of harmonization, the intense freedom of the counterpoint, the glorious instrumental color that derives particularly from Negro wind-playing, the healthy, optimistic percussiveness of youthful gaiety, or the neurotic percussiveness of the American citizen when he is on a spree.

For those of you who are further interested I recommend careful listening to and study of the works of Copland, Harris, Sessions, Schuman, and Barber, to name only a few. For those of you who are not, don't worry about it. Just listen to the best in jazz and the best in serious American music, and enjoy it. For analyses and diagnoses notwithstanding, the great synthesis goes irrevocably on.

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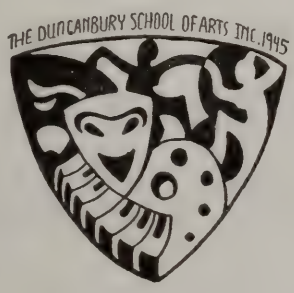

SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

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BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

* The manuscript score was dated by the composer "*1812; 31ten* ———"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May or July.

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The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven was staying at Teplitz, the fashionable watering place near Prague where he later met Goethe and where, in 1811, he seems to have enjoyed himself in a congenial gathering of intellectuals and musical friends.

But under just what circumstances Beethoven composed this symphony – or any of his major works, for that matter – must remain conjectural. Beethoven met at Teplitz Amalie Sebald, toward whom then and a year later there is evidence that he cherished tender feelings. It was in the summer of 1812 that he wrote his impassioned letter to the "Immortal Beloved" – and thereupon, in a sudden access of that divine energy he alone could command, he began and completed the Eighth Symphony.

It would require more than a technical yardstick to measure the true proportions of the Seventh symphony –the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully

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driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size.

The long introduction (Beethoven had not used one since his Fourth Symphony) unfolds two vistas, the first extending into a succession of rising scales, which someone has called "gigantic stairs," the second dwelling upon a melodious phrase in F major which, together with its accompaniment, dissolves into fragments and evaporates upon a point of suspense until the rhythm of the *Vivace,* which is indeed the substance of the entire movement, springs gently to life (the *allegro* rhythm of the Fourth Symphony was born similarly but less mysteriously from its dissolving introduction). The rhythm of the main body of the movement, once released, holds its swift course almost without cessation until the end. There is no contrasting theme. When the dominant tonality comes in the rhythm persists as in the opening movement of the Fifth Symphony, which this one resembles and outdoes in its pervading rhythmic *ostinato,* the *"cellule"* as d'Indy would have called it. The movement generates many subjects within its pattern, which again was something quite new in music. Even the Fifth Symphony, with its violent, dynamic contrasts, gave the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of size by similar means in its *Finale.* Beethoven's rhythmic imagination is more virile. Starting from three notes it multiplies upon itself until it looms, leaping through every part of the orchestra, touching a new secret of beauty at every turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The form is more unvarying, more challenging to monotony than that of the first movement, the scheme consisting of a melody in three phrases, the third a repetition of the second, the whole repeated many times without development other than slight ornamentation and varied instrumentation. Even through two interludes and the *fugato,* the

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rhythm is never broken. The variety of the movement and its replenishing interest are astounding. No other composer could have held the attention of an audience for more than a minute with so rigid a plan. Beethoven had his first audience spellbound with his harmonic accompaniment, even before he had repeated it with his melody, woven through by the violas and 'cellos. The movement was encored at once, and quickly became the public favorite, so much so that sometimes at concerts it was substituted for the slow movements of the Second and Eighth Symphonies. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto.*

The third movement is marked simply *"presto,"* although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto,* although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodi-

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gious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

It is doubtful whether a single hearer at the first performance of the Seventh Symphony on December 8, 1813, was fully aware of the importance of that date as marking the emergence of a masterpiece into the world. Indeed, the new symphony seems to have been looked upon as incidental to the general plans. The affair was a charity concert for war victims.† Johann Nepomuk Mälzel's new invention, the "mechanical trumpeter," was announced to play marches "with full orchestral accompaniment," but the greatest attraction of all was Beethoven's new battle piece, "Wellington's Victory, or the Battle of Vittoria," which Beethoven had designed for Mälzel's "Pan-harmonican" but at the inventor's suggestion rewritten for performance by a live orchestra. This symphony was borne on the crest of the wave of popular fervor over the defeat of the army of Napoleon. When "Wellington's Victory" was performed, with its drums and fanfares and "God Save the King" in fugue, it resulted in the most sensational popular success Beethoven had until then enjoyed. The Seventh Symphony, opening the programme, was well received, and the *Allegretto* was encored. The new symphony was soon forgotten when the English legions routed once more in tone the cohorts of Napoleon's brother in Spain.

Although the Seventh Symphony received a generous amount of applause, it is very plain from all the printed comments of the time that on many in the audience the battle symphony made more of an impression than would have all of the seven symphonies put together. The doubting ones were now ready to accede that Beethoven was a great composer after all. Even the discriminating Beethoven enthusiasts were impressed. When the "Battle of Vittoria" was repeated, the applause, so wrote the singer Franz Wild, "reached the highest ecstasy," and Schindler says: "The enthusiasm, heightened by the patriotic feeling of those memorable days, was overwhelming." This music brought the composer directly and indirectly more money than anything that he had written or was to write.

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* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

†The proceeds were devoted to the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven).

The initial performance of the Symphony, according to Spohr, was "quite masterly," a remark, however, which must be taken strictly according to the indifferent standards of his time, rather than our own. The open letter which the gratified Beethoven wrote to the *Wiener Zeitung* thanked his honored colleagues "for their zeal in contributing to so exalted a result." The letter was never published, and Thayer conjectures that the reason for its withdrawal was Beethoven's sudden quarrel with Mälzel, whom he had singled out in this letter with particular thanks for giving him the opportunity "to lay a work of magnitude upon the altar of the Fatherland."

The concert was repeated on Sunday, December 12, again with full attendance, the net receipts of the two performances amounting to 4,000 florins, which were duly turned over to the beneficiaries. Schindler proudly calls this "one of the most important movements in the life of the master, in which all the hitherto divergent voices save those of the professional musicians united in proclaiming him worthy of the laurel. A work like the Battle Symphony had to come in order that divergent opinions might be united and the mouths of all opponents, of whatever kind, be silenced." Tomaschek was distressed that a composer with so lofty a mission should have stooped to the "rude materialism" of such a piece. "I was told, it is true, that he himself declared the work to be folly, and that he liked it only because with it he had thoroughly thrashed the Viennese." Thayer assumes that Beethoven's musical colleagues who aided in the performance of the work "viewed it as a stupendous musical joke, and engaged in it *con amore* as in a gigantic professional frolic."

The Seventh Symphony had a third performance on the second of January, and on February 27, 1814, it was performed again, together with the Eighth Symphony. Performances elsewhere show a somewhat less hearty reception for the Seventh Symphony, although the *Allegretto* was usually immediately liked and was often encored. Friedrich Wieck, the father of Clara Schumann, was present at the first performance in Leipzig, and recollected that musicians, critics, connoisseurs and people quite ignorant of music, each and all were unanimously of the opinion that the Symphony — especially the first and last movements — could have been composed only in an unfortunate drunken condition (*"trunkenen Zustände"*).

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with historical and descriptive notes by

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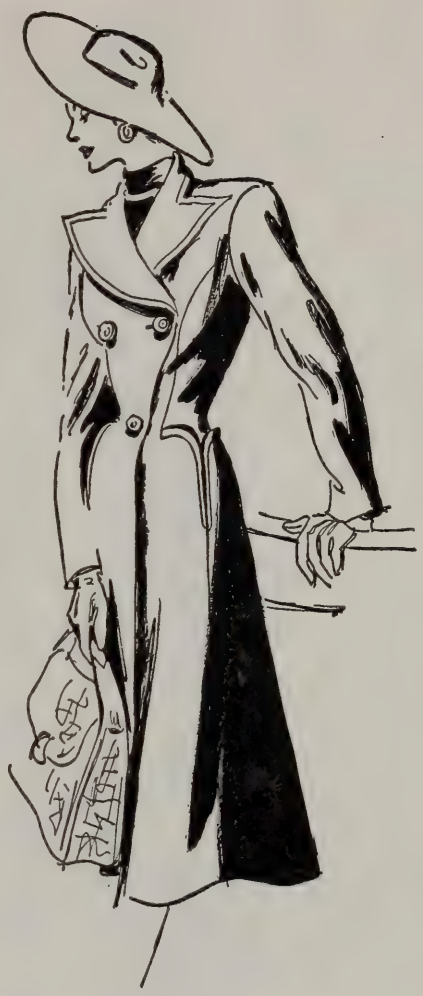
On January 12, at the Museum of Modern Arts in New York, the League of Composers gave a reception to Serge Koussevitzky at which music for chamber combinations composed for the Koussevitzky Music Foundation was first performed. Dr. Koussevitzky spoke as follows:—

Today we witness a great change and a great progress in the musical life of this country. Today, the American composer occupies a prominent place in American life: his countrymen take interest and pride in his work and show concern for his well-being. But that is not enough: no matter how much is done for the composer, it is not enough! Because the composer is the ever living source, the life-giving oxygen without which music cannot exist. His is the highest mission and, therefore, the more responsible and often precarious.

The path of the composer is not without danger and temptation, especially when his growth has been fast. Let him not forget that a young composer may be technically mature yet emotionally still in his infancy. Let him remember that true creative art begins at a moment of deep contemplation, when the artist tries to clarify to himself his own innermost and confused emotions; when the object of art becomes the soul of the artist, reflecting his feelings and his ideals. Let the present-day composer beware of the sign of our time — that is mechanization. It is disastrous for a composer to fall into the artifice of mechanization — to work out a formula and, following this artificial means, not create but "formulate"



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music. Such music is inevitably dated. The supreme goal of the composer is to conquer time — to be in the past, in the present and in the future, to convey the infinity of thought, emotion and ideal, symbolizing eternity.

I have always maintained that artists are prophets and foresee events in social and political life. The founding of the League of Composers in 1923 was such an instance. Is not the League of Composers a "United Nations" in its realm? Is it not the purpose and aim of the League of Composers to unite all the musical creative forces, promoting their art and sustaining an interest in their work? Musical art adapts itself to this idea because, more than any other art, it may be compared to an immense workshop, where the greatest harmony is required of all concerned.

In music a score completed at the desk of a composer is only the beginning of the work to be accomplished: its fulfillment demands the co-operation of an auxiliary energy and a body of active and organized forces. In this sense, music has a drawing faculty enhancing harmony among men: it speaks to every heart, breaks down the antagonism of nationality, and creates that particular unity and accord among the peoples of the world which found expression in Schiller's "Ode to Joy" and inspired Beethoven's immortal Ninth Symphony.

In music, indeed, we sense the approach of a new dawn — an era of which, to this day, we could only dream — an era of brotherhood and love of all men, without discrimination or dissonance, without animosity, violence or passion, appeasing and unifying mankind into one harmonious family. Differences may remain, but all disparity will vanish. Here lies the deep significance of music incomparable and unique among the arts. Here lies the extraordinary, pacifying and powerful influence of this all-embracing art, upon human society, the individual mind and spiritual

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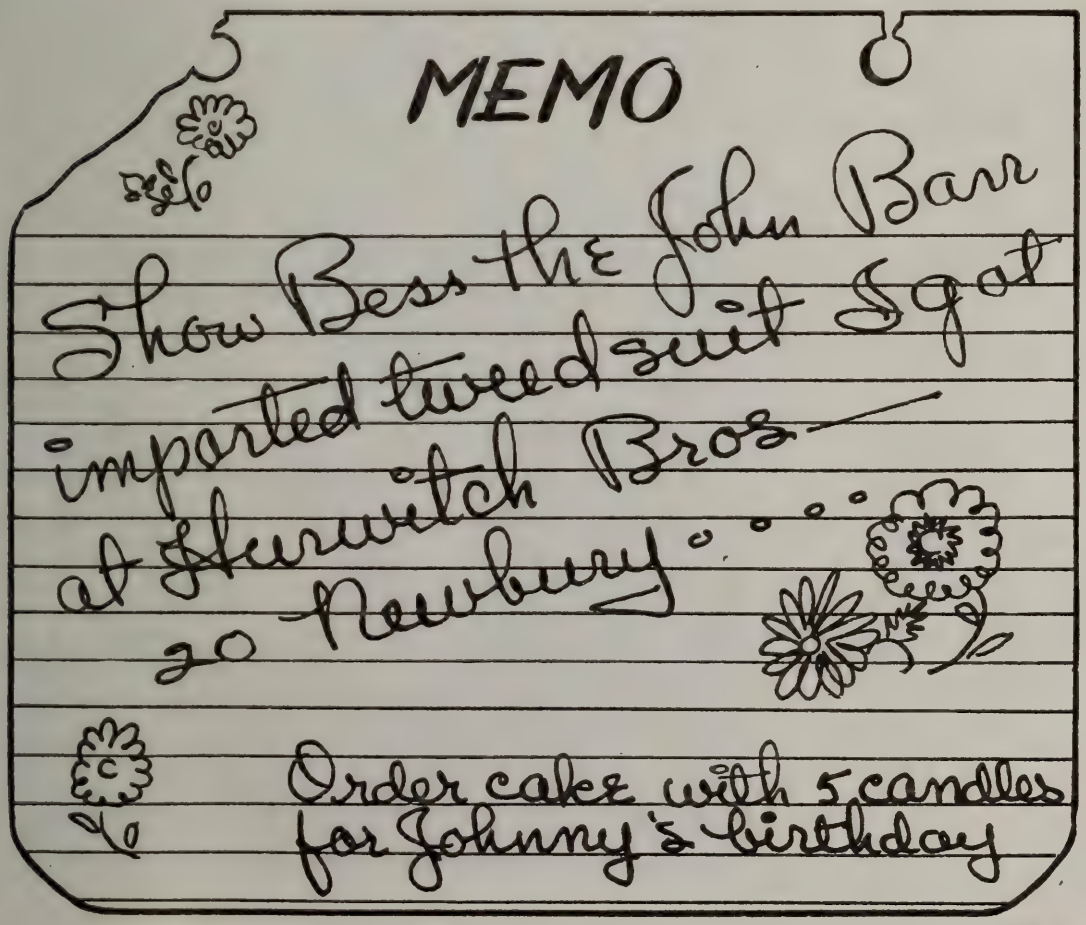
LEONARD BERNSTEIN (born in Lawrence, Massachusetts, August 25, 1918) attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he studied conducting with Serge Koussevitzky. He returned as his assistant in conducting in the third year of the School, 1942, and joined the faculty in the same capacity for 1946. In the season 1943–44, he was assistant conductor of the New York Philharmonic-Symphony Society. He has appeared with many orchestras as guest conductor, including the Boston Symphony Orchestra January 28, 1944 (when he conducted his "Jeremiah" Symphony), November 22, 1944, and March 22, 1946. In 1945 he became director of the New York City Symphony. He conducted as guest in Prague and London last summer. His ballets "Fancy Free" and "Facsimile" have been produced by the Ballet Theatre. He wrote the music for "On the Town," first performed in Boston December 13, 1944, and a success on Broadway.



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Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Written at Linz in November, 1783, this symphony was first performed on the fourth of that month, at the palace of Count Thun.

It is scored for two oboes, two bassoons, two horns, two trumpets, timpani and strings.

The symphony has been performed by this orchestra November 17, 1882, March 16, 1900, November 19, 1920.

With what is known as the "Linz" Symphony, Mozart, aged twenty-seven, entered upon what might be called his full-rounded symphonic style. The "Prague" Symphony was to follow three years later (1786), and in 1788 the final three (the "Jupiter," G minor, and E-flat major symphonies). As Professor Tovey has written, it "ranks with the supreme last triad of symphonies, the great concertos, and the great quartets and quintets as one of Mozart's most perfect instrumental works. . . . The 'Prague' Symphony is, except for its finale, on a larger scale; but there is in all Mozart nothing greater than the 'Linz' Symphony until we reach the last three symphonies and the great chamber music."

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Mozart stopped at Linz on the last day of October, 1783, to make a few days' stay on his return to Vienna from Salzburg. All was not serene with Wolfgang and Constanze, married somewhat over a year. They had lost their baby in August. The position with an assured salary for which Mozart had hoped was not forthcoming, and they had to make the most of grubby lodgings in Vienna. The gloomy prediction of Father Leopold that a wife would be a burden to his son and his son's career was seemingly correct. The young couple had gone to Salzburg in quest of a reconciliation with the father and sister, and had not succeeded in breaking down a certain formality and reserve in that quarter.

Mozart had been assured of a welcome at Linz from Count Thun, father of his pupil in Vienna. "When we arrived at the gate of Linz," wrote the composer to his father, "we were met by a servant sent to conduct us to the residence of the old Count Thun. I cannot say enough of the politeness with which we were overwhelmed. On Tues-

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day, November 4, I shall give a concert in the theatre here, and as I have not a single symphony with me, I am writing one for dear life to be ready in time." Mozart was as good as his word — within the five days that remained from his arrival to the hour of the concert a new symphony was written, the parts copied, the piece (presumably) rehearsed. It is small wonder that the experts have found it hard to believe that Mozart at a moment's notice, in a strange house, and in the space of some three days, conceived and completed a full length symphony, replete with innovation, daring and provocative in detail of treatment; the obvious product of one who has taken new thought and gathered new power. As the years pass, the students of Mozart have learned to accept what they will never account for — sudden and incredible manifestations in his development. André has doubted whether the symphony written for Linz was the one in C major. He argued in favor of a shorter one in G major (K.444) and evidently of the same period as more likely. Niemetschek stated that the one in C major was dedicated to Count Thun, but the original score having been lost, there is no positive proof of this. Jahn inclined to this symphony, and later authorities, notably Saint-Foix and Alfred Einstein, have finally accepted it, dismissing the other one as the work of Michael Haydn, for which Mozart wrote an introductory adagio.

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Jahn discerned the influence of Joseph Haydn in this symphony, particularly the "pathetic, somewhat lengthy *adagio*" which ushers in the *allegro spiritoso*. Mozart had until that time never used an introduction to a symphony. But it should also be noted that introductions in the symphonies of Haydn were decidedly the exception until about this year, after which both composers were inclined towards them. The interrelation of the symphonically developing Mozart and Haydn is always a subject for circumspect opinion. Jahn also points out as Haydnesque the "lively, rapid, and brilliant character of the whole, the effort to please and amuse by turns, and unexpected contrasts of every kind in the harmonies, in the alternations of *forte* and *piano*, and in the instrumental effects." Saint-Foix rejects this thesis on its face value. To begin with, the Mozart who wrote the "Linz" Symphony had reached an ebullient and self-reliant point in his growth — he was in no mood for imitation. "The small number of symphonies written by Joseph Haydn in the years 1780–1783, which might have had some connection with the 'Linz' Symphony, actually show none. It might be more reasonable to suppose a definite effect of this symphony upon the subsequent ones of Haydn."

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Against this Mozart authority is the opinion of another, Alfred Einstein, who quotes this symphony as showing "how greatly Mozart had come under Haydn's influence, not only as a quartet composer, but as a creator of symphonies." Mr. Einstein instances the 6-8 meter in the slow movement as a Haydn trait, but he is forced to admit that the slow introduction to the symphony itself, wherein Mozart was supposedly yielding to a Haydn precedent, had indeed no precedent in Haydn, "with its heroic beginning, and the play of light and shade that follows, leading from the most tender longing to the most intense agitation." Mr. Einstein further discerns signs of hasty writing in this symphony. If any demonstrable connection is to be traced, it is a curious one between Mozart and Haydn's brother Michael, for whom recently, at Salzburg, Mozart had composed two duos for violin and viola, the second of which contains a thematic premonition of the symphony.

To Mozart alone, in the words of M. de Saint-Foix, could be attributed "the *allegro spiritoso,* dreamy and at the same time militant, for a march crosses it, or rather surges up at moments and disappears. The noble and serene inspiration of the *poco adagio,* where clouds gather to dim the unforgettable rhythm of the Sicilienne, the minuet

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so dancing, ardent, and tender, with the counterpoint in the trio which never leaves the tone of C; finally the *presto,* where joy at once becomes frenetic, these features comprise what one is constrained to call the first great classical vista which Mozart designed in the symphonic *genre.*"

The absence of flutes and clarinets in the instrumentation would suggest that Mozart was adapting himself to the limitations of the ducal orchestra at Linz. It is also worthy of remark that the composer makes use of the trumpets and drums in the slow movement, although never intrusively.

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Born at Hanau, near Frankfort, on November 16, 1895

The first public performance of this concerto was in Amsterdam early in 1940. It was introduced to America by the Boston Symphony Orchestra, April 19, 1940, when Richard Burgin was the soloist. Ruth Posselt played the concerto with this orchestra November 20, 1940; in Hartford January 7, 1941, and New York January 9, 1941.

The orchestral accompaniment requires two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, a large and a small drum, cymbals, triangle, tambourine, gong, and strings.

IN THE first movement the principal theme is at once disclosed by the soloist over soft string chords, a long melody in the high register of the instrument. An important pendant to this theme is delivered by the wood-wind section. A subsidiary theme is given out by the soloist before the real second theme makes its entrance. This is even longer in span than the first. Indeed, the extended melodic phrase is characteristic of the whole Concerto, where ornamental embellishment is

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the manner of working out rather than a fragmentary or integral development. The recapitulation re-emphasizes the first theme in this structurally regular movement.

The second movement is in triple beat. After introductory matter for the wood winds, the soloist takes the theme, which again is extended in contour. The soloist and orchestra develop by turn the introductory and the solo themes, sometimes set against rushing scales from the alternate wood winds and strings. The clarinet solo takes the solo theme as the violinist weaves an obbligato.

The Finale is in 2-4 time. The orchestra sets the pace with a few lively dance-like measures which the soloist takes up with a sprightly theme, while the wood winds give a light rhythmic support suggestive of the accompaniment at the beginning of the Concerto. The soloist, with this and with tributary themes, carries the burden of interest, bringing the climax with a broader theme first stated against orchestral tremolos. There is a long cadenza, making use of initial material, and a close in accelerated tempo.

The early growth of Hindemith as a composer was inevitably affected by the reaction from Wagnerian romanticism, and by the disillusion resulting from the first World War, and coinciding with his young manhood. His first works were touched with Wagner, Strauss,

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or French impressionism, but he soon developed an independent style. Alert for innovation, experimental by nature, he could not accept ready-made traditional ways. He was bound to be affected by the pioneering Schoenberg as the Austrian threw romantic inflation overboard and carried a stripped chromaticism into smaller forms approaching the logical conclusion of twelve-tonal equality. "Atonal" tendencies were remarked in the music of Hindemith in the early twenties. But he has not been disposed to cut loose from the anchor of definite tonality, and to push himself adrift upon the vast and uncharted sea of twelve-tonal emancipation. He may well have been assisted by this school in finding freedom and independence of juxtaposition. It is characteristic of him that he could not deal in abstractions incomprehensible to any but a handful of experts.

Hindemith, a realist by the school of necessity, who had grown up as a performer in a factual world, conceived music in direct relation to its functions of performance and apprehension by an audience. "There is nothing at all academic about Hindemith," wrote Alfred Einstein in 1926. "He is simply a musician who produces music as a tree bears fruit, without further philosophic purpose." Hindemith has always made music consistent with the experience of a practicing

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musician, for he is familiar with the actual handling of instruments, string or wind. It was natural with him to compose at first for solo or small combinations, and to reach with ripening experience towards the larger forms. He has not, as others have, lost close touch with his medium through the necessity of doing his creative work, not with string, bow, or reed, but with those very unmusical materials, paper and ink. He could never have been capable of writing music in patterns pleasing to the eye, which would lose point when translated into patterns of sound. He has composed not solely to please himself or some group of disciples, but those whom music can be normally expected to reach as it is performed. Conceiving his art as having this very definite function, he has denied its right to be derouted, confused by the individuality, the fantasy, the descriptive ambitions of the artist.

His rejection of "programme music" is not inconsistent with his music for the theatre. His opera scores are not over-concerned with their rather fantastic texts. They consist mostly of the "absolute" forms, developed in the "absolute" way. One is reminded of a remark of Stravinsky: "My outlook is the very antithesis of the current theory of the music-drama as exemplified in Wagner's works. There, the

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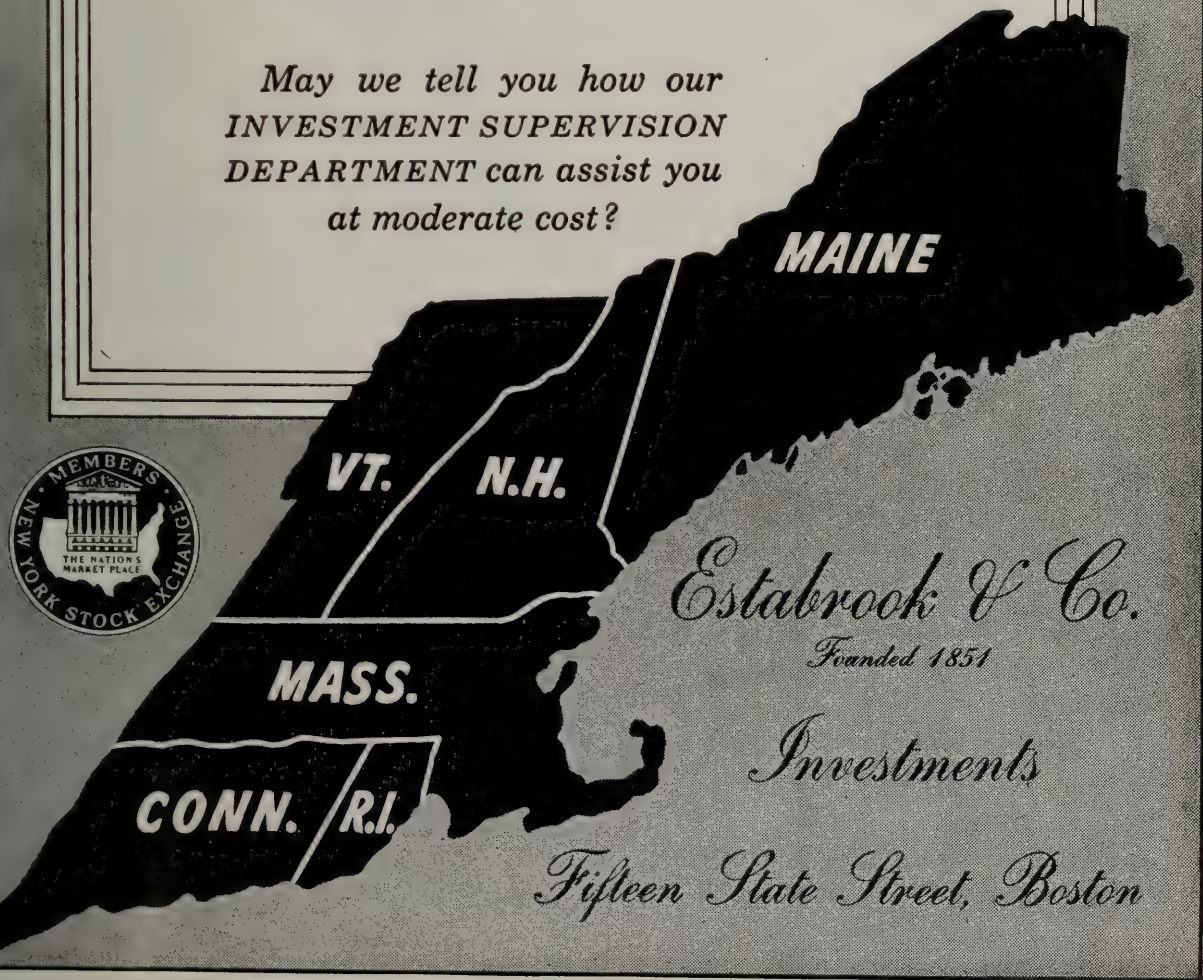

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drama becomes music. I wish the music to become drama." Hindemith has denied the importance of the individual element in music, urged the *"Neue Sachlichkeit,"* "the tendency to purify music from all the elements not deriving from its inner being." The reasoning is logical enough, but the fact remains that a strong individuality cannot be quite excluded even from the most "objective" of forms. It goes without saying that Hindemith the individual, even Hindemith the romanticist, can be discerned in his new and distinctive handling of the time-honored attributes of music.

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"What is to be generally regretted today," wrote Hindemith in 1927, "is the loose relation maintained by music between the producer and the consumer. A composer these days should never write unless he is acquainted with the demand for his work." If people

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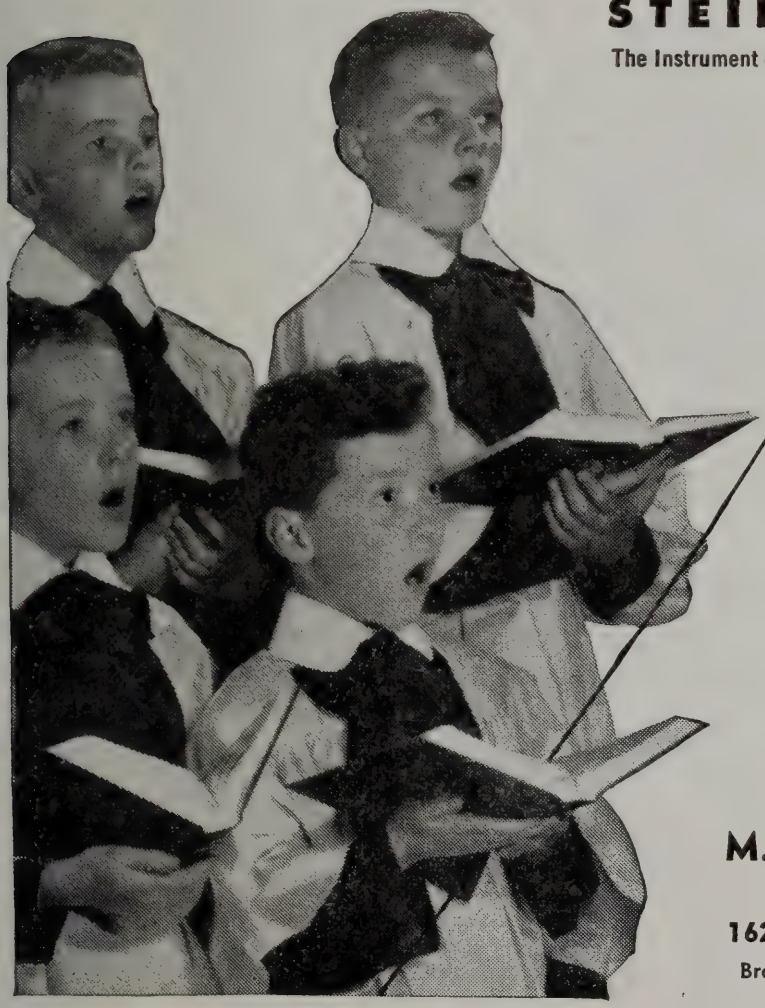

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would listen more closely to his music instead of drawing conclusions from loose epithets, they might have considerable difficulty in finding where he has debased his art by giving it a practical purpose. They would be hard put to it to point out where this artist has either coddled the virtuoso or courted an easy popularity. In so doing, Hindemith would have been betraying his avowed aim, for to favor the tonal advantages of an instrument is not to flatter the vanities and exhibitionisms of the virtuoso. To inculcate the beauty of his art as he conceives it, as thoroughly and as broadly as he can, does not mean to break it down to a dead level of insignificant commonplace in search of circulation and profit. Hindemith could not make himself a "popular" composer in that wider sense without going directly against the sound and estimable instincts which have always guided him. His point of view in all its respects can be easily identified with that of the eighteenth century or earlier periods. Bach probably felt no sort of degradation when he supplied, as a matter of course, cantatas for weekly church services, written for such singers and players as he could muster. And Mozart seems to have been cheerfully ready to supply utility music in the way of a serenade for a dinner party, or a concerto for a musician friend, shaped obligingly to the numbers and abilities of those who were to play (if decidedly above their æsthetic capacities). In the eighteenth century type, where the

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form, the procedure, the boundaries are more or less prescribed, facility is no stigma, but expected and inevitable. The composer need not search for a vast thesis, wait for an emotional peak in his inner life, ponder some universal concept, and create a new and mighty form to express it in tone. If a sense of melody is alive within him, his invention well sharpened and alert, the sonata, concerto, or other pattern desired will be forthcoming readily enough.*

Hindemith is like the early composers in that he plays different instruments. Probably he would not aim to be a virtuoso in that sense which exacts a career dedicated to the ultimate polished mastery of execution, for the true virtuoso is more than apt to limit himself as a composer. The art of music may be looked upon as a craft without sacrifice of loftier aims. Hindemith goes further and protests that a part of the composer's expected duty should be the direct teaching of it

* An interesting example of Hindemith's facility is the "*Trauermusik*" for String Orchestra which he wrote in 1936, on the occasion of the death of King George V. The composer happened to be in London when the late monarch died on January 20, and receiving his commission from the British Broadcasting Corporation on January 21, played the viola solo in a radio broadcast of the completed score on the following day. H. H. Stuckenschmidt has called this a "masterpiece" which "cannot be dismissed as unimportant 'occasional' music."

Compare this with an anecdote related by G. Carpani about Haydn during his stay in London. A ship's captain came to the composer in his lodgings, and ordered a march to be performed by a brass band at a ceremony before the sailing of his boat which was scheduled for the following day. Haydn composed on the spot not one march but three, that his client might have a choice.

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to the succeeding generations. The art of the renaissance survived and grew only because the greater master considered it his sacred charge to teach the younger generation every particular of his skill. The custom found its way into the eighteenth century, as Bach copied and studied intently the music of the elder organists and clavecinists, as Mozart listened with an acquisitive ear to Christian or Emmanuel Bach, Joseph or Michael Haydn, and many others, frankly ready to adopt any stylistic or technical felicity that appealed to him. Conditions in the nineteenth century quite altered the state of affairs, when music became too intensely personal, too exclusively the mirror of individual experience and idiosyncrasy to admit direct imitation. There could have been no second Beethoven; the immediate cult of Wagner was swallowed up in that colossus; the imitators of Debussy emitted no more than a pale reflected light. These men had no "pupils" in any significant sense. Their influence was felt subtly and at long range.

But now composers are tending to look further back. A return to the style of the eighteenth century brings with it once more communicable formulæ useful from one generation to the next. In recognizing this, Hindemith has been simply more consistent and thoroughgoing than some of his "neo-classical" brethren.

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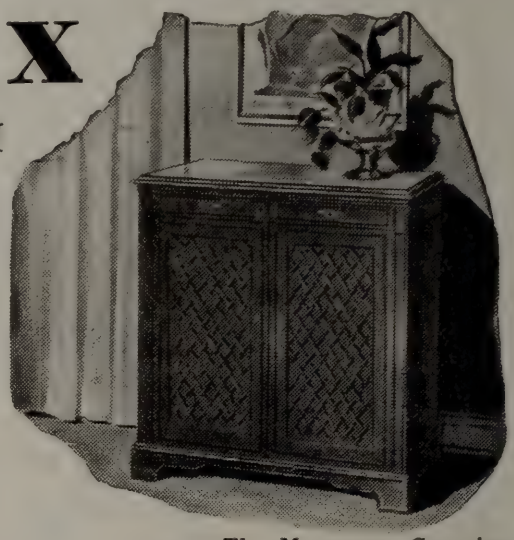

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Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

Schubert wrote this posthumous symphony in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck. The most recent performance at the Friday and Saturday concerts of the Boston Symphony Orchestra was on January 29, 1943, when George Szell conducted.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

January 31 last marked the 150th anniversary of the birth of Franz Schubert. It was a hundred six years ago that this symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school

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of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the re-

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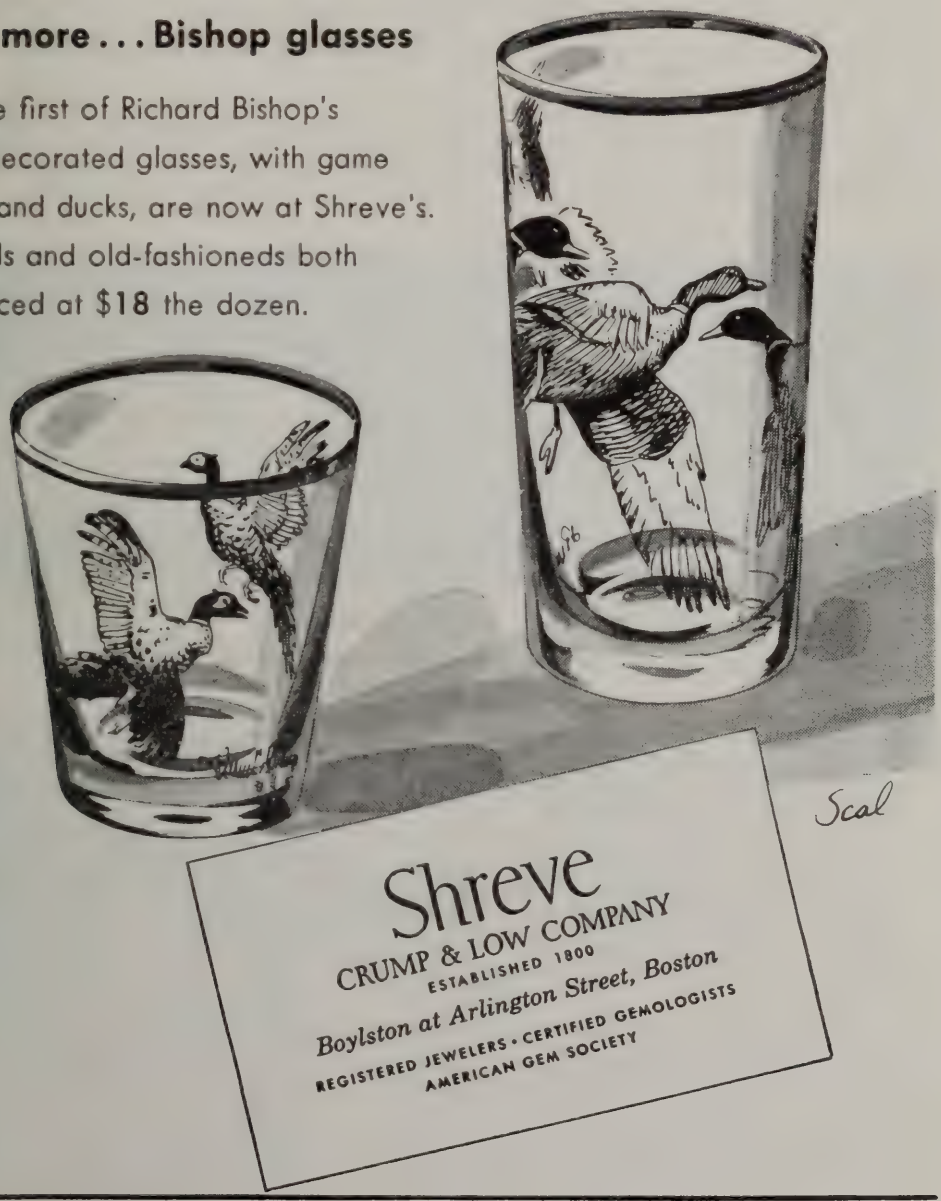

mainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or un-

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934—1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found.

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consciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the *Musikverein* in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesell-*

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schaft. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were

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cuts for these performances).* Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a programme when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figuration into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American per-

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November, 1928).

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formance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always but scantily available. One remark Schubert is said to have made,* on

* Kreissle repeats this as a "well-authenticated confession."

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handing the manuscript of this symphony to the *Musikverein* — "that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his *"Winterreise"* series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

The examination of Schubert's every-day life in those months reveals the usual round of daily music-making and friendly intercourse. The motive for the score must have been purely the delight in its writing, for no one was at hand to play it, no publisher would have given the merest glance of interest at such an unmarketable article. Notwithstanding, Schubert was as usual hounded by the penury which kept him in dingy lodgings and short rations most of the time.* He

* Schubert did, for once in his life, give a public concert of his own music. It was on March 26, 1828, probably after the completion of the symphony. He submitted to the insistence of his friends, and was rewarded with a large attendance, and receipts of about 600 gulden ($160) — probably more money than he had ever held in his hand at a single time. We find him shortly afterwards inviting a friend to a Paganini concert, on the ground that "money is as plentiful as chaff." But tempting invitations from Gratz and the mountains of his beloved upper Austria he had to refuse from May until summer from want of funds for the coach fare, and in September he gave up the idea altogether, and remained sorrowfully in the city. "It is all over with my journey to Gratz this year for my pecuniary, like the weather prospects, are downright gloomy and unfavorable."

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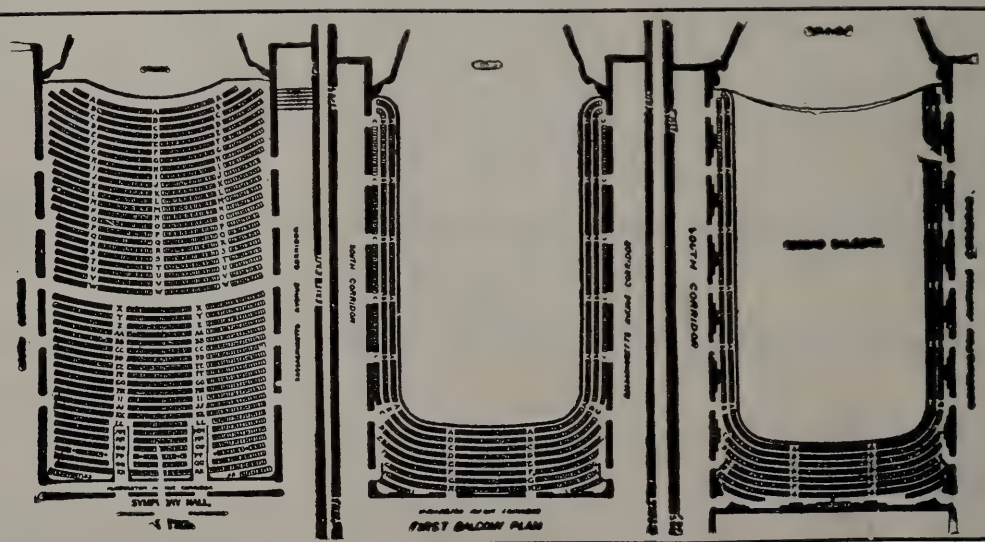

should, if material needs were to control his muse, have been writing easy piano duets, songs in the obvious mold and free from the "eccentricities" (*i.e.* — felicitous touches of divine fancy) which his publishers periodically objected to. Instead, he wrote what pleased him — songs which puzzled his intimate friends, chamber music such as the splendid but then unsalable Quintet, the Mass in E-flat, the three final piano sonatas and the Fantasia in F minor, the *Winterreise* and *Schwanengesang*. This wealth of music, showing many new vistas, left him poor and contented.

Sir George Grove, who carefully examined the manuscripts of the symphonies in 1868, still a pioneering year in the knowledge of Schubert, describes the manuscript of the final C major Symphony as "a volume of 218 pages, and, as usual, on oblong paper." The heading reads: "Synfonie, März 1828. Frz. Schubert Mp.*" Donald Francis Tovey reports, as does Grove, many corrections in the score — an extremely interesting fact, since Schubert always put down his notation swiftly and with finality. "In the Finale," writes Grove, "there are but few alterations, and those of no importance. It has evidently been written straight off, and towards the end the pen seems to have rushed on at an impetuous speed, almost equalling that of the glorious music

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itself. The first four movements, on the other hand, are literally crowded with alterations; so much so that the work looks as if it were made up of after-thoughts. The handwriting is neat and perfectly distinct, thought it has lost the peculiar charm which it has in the MSS. of the Seventh and Eighth Symphonies.*

After the broad and serene introduction, the theme of which is first intoned by the horns in unison, there comes the allegro, the main body of the movement, in which the corrections first appear. "It is an impressive (though not yet the most impressive) sign," writes Professor Tovey, "of the white heat at which this huge work is written that the whole first movement (if not more) was fully scored before Schubert noticed that he really must put more meaning into the all-pervading figure that constitutes the first two bars of his main theme. . . . The alteration is neatly made with a pen-knife literally hundreds of times."

The theme in its original shape is an insipid reiteration of tonic

* Grove lists the symphonies chronologically, and numbers the skeleton symphony in E minor as No. 7, the "Unfinished" as No. 8. In the usual numbering the E minor is not included; the final symphony is No. 7, and the "Unfinished," as a posthumous work, No. 8.

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and dominant — as characterless as some of Beethoven's early sketches for his finally pregnant themes. Schubert, apparently, was achieving a new power of discrimination, was outgrowing certain facile habits of spinning a good idea too thin, habits no doubt engendered in the uncritical glow of endless *Biedermeierisch* evenings and *Schubertiaden* in and about Vienna. But here there is a new mettle; one shoot of lyric florescence begets another; instead of the spectre of redundancy, which would be fatal in so long a work, there is the profuse fertility, the unexpected twist to lift the discourse again and again to a new and rarefied plane. "The second subject, reached, as usual in Schubert by a very simple *coup de thêatre,* starts in a minor key in which it is not going to settle. This glorious theme veers round towards the normal key of the dominant G major; whence, however, it wanders away into the most wonderful of all Schubert's unorthodox digressions; a *locus classicus* for the imaginative use of trombones in a pianissimo. This passage, which derives from the introduction, and leads to a triumphant climax in G major, is so masterly in design as well as in poetic power that it is incomparably more like a new art-form than a failure to execute an old one. Many of Schubert's outwardly similar digressions are weaknesses, but every case must be taken on its individual merits; and nothing will induce me to believe

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Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz)
Copland	"El Salón México," "Appalachian Spring"
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto (Concerto No. 12), Air from "Semele" (Dorothy Maynor)
Harris	Symphony No. 3
Haydn	Symphonies Nos. 94 ("Surprise"); 102 (B-flat)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4 ("Italian")
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); C major (338), Air of Pamina, from "The Magic Flute" (Dorothy Maynor)
Prokofieff	Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"
Rachmaninoff	"Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Schubert	"Unfinished" Symphony (new recording); "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)
Tchaikovsky	Symphonies Nos. 4, 5, 6: Waltz (from String Serenade); Overture "Romeo and Juliet"
Thompson	"The Testament of Freedom"
Vivaldi	Concerto Grosso in D minor

that Beethoven would have tolerated a word against this passage in its present position if he had lived to see it.

"The Coda is in quicker tempo, and has the energy to make a splendid climax; a marked contrast to most of Schubert's codas, which are apt to collapse with a frank gesture of exhaustion. Here the movement ends with an apotheosis of the Introduction.

"The slow movement, in A minor, after establishing its indomitable march-rhythm in a few wintry bars of introduction, sets out bravely with a heart-breaking show of spirit in adversity. The burden of the song goes, with Schubert's characteristic half-Italian pathos, into the major mode. There is an energetic sequel, marching along in the same rhythm and with the same brave figures.

"The Second Subject is a broad working out of a serene melody of consolation, in F major. The return from this to A minor is famous as one of the simplest and most romantic passages ever written for horns. They toll like a bell haunted by a human soul; and when the First Subject returns there is a new trumpet-part that enlivens and deepens the pathos. The energetic continuation is worked up to a great climax from which the reaction, after a dramatic pause, is intensely tragic: and then the Second Subject enters in A major, with radiant new colours and a flowing accompaniment which continues even through the returning passage (where clarinets now replace the

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horns). Then fragments of the First Subject are built up into a mournful Coda; even the burden of the song being now in the minor mode.

"The Scherzo yields to nothing in music as regards the perfection and freedom of the treatment. Like the Scherzo of Beethoven's Ninth Symphony, the main body of the movement is in miniature but highly organised sonata-form. The variety of rhythm throughout is inexhaustible. As for the Trio, it is a huge single melody (in 'binary' form with repeats, as usual) — one of the greatest and most exhilarating melodies in the world.

"The truest lover of Schubert confesses that he would not wish the Unfinished Symphony to have a typical Schubert finale. But Schubert wrote two finales which are typical Schubert without being his typical finales. These two are the finale of the string quintet and the finale of this Symphony. Possibly we might add a third, also in C major: the finale of the Grand Duo that ought to have been a symphony. And, of course, there are other finales that have magnificent themes and passages, notably in the three great string quartets. But these two finales are such as nobody can accuse of being weaker than the

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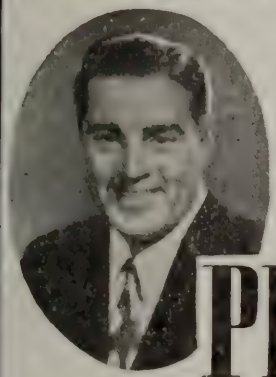

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rest of the works. The finale of the C major Symphony is in fact an example of grotesque power fully as sublime as the griffin which Ruskin described so splendidly in the chapter on the Grotesque Ideal in Volume III of 'Modern Painters.'

"The two themes of its First Subject set up a very energetic spin which, like all Schubert's openings, promises well, but which does not, to people who know their Schubert, offer any security that it will maintain its energy in the tropical ease of its composer's mood after he has got through the three other movements so triumphantly. And indeed Schubert had a narrow escape here! If ever a powerful piece of music had a backbone to it, that backbone is the sublimely grotesque main theme of the Second Subject, arising so inevitably and so astonishingly out of the four premonitory repeated notes of the horn, and stretching itself *ad infinitum* while the violins madly turn somersaults with a persistent figure. This was the passage which, when Mendelssohn rehearsed it with the London Philharmonic, caused the players to giggle and behave so badly that he had to withdraw the work; and even within living memory it roused the pedagogue and blinded the humorist in that great musician, Hans von Bülow. Well, it is to be hoped that we know better now. But here is what happened in Schubert's autograph – he had got as far as the four premonitory

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notes of the horns; and then he dashed off into a schoolmasterly little fugue from which the only possible reaction would have been a schoolboy's practical jokes. By good luck almost unique in Schubert's short career, he lost interest in this project before he had written nine bars of it – or perhaps the real gigantic inspiration came before he developed interest in the frivolity which he had started. Whatever the mental process was, it cannot have taken three-quarters of a minute: the dingy little fugue-subject was struck out before the answer had well begun; the danger was past, and instead of a weak facility, we have the momentum of a planet in its orbit."

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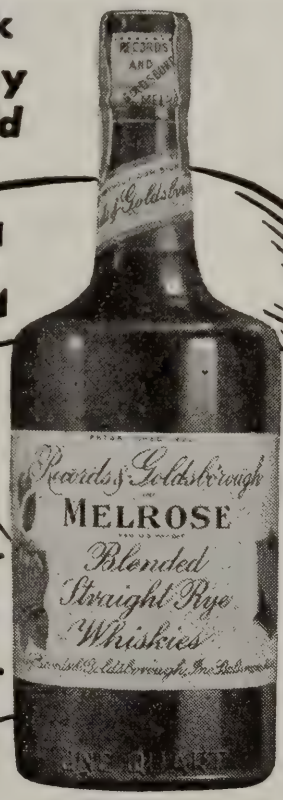

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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McKim, Mead, and White, architects of Symphony Hall, and Professor Wallace C. Sabine, their acoustical adviser, found in statuary the solution to several of their most pressing problems. Faced with the necessity of relieving the large wall surfaces above the second balcony, Professor Sabine found that niches, suitable to holding statues, would be a perfect solution to his problem. In addition, the backs of the niches, protected by natural shadows and the statues, would, if necessary, provide admirable places for experimentation with acoustical building materials too rough to be put on exposed wall surfaces. At the same time, the statues themselves would help considerably to solve the architect's decorative problem in a suitable and dignified way.

A committee of two hundred interested symphony-goers, under the leadership of Mrs. J. W. Elliot, selected and donated casts of eighteen well-known statues. They were not in place for the dedicatory concert in Symphony Hall, October 15, 1900, but were added as they were completed by Pietro Caproni in his Boston studio.

The statues chosen were selected not only for their beauty, but in most cases with an eye to the appropriateness of the subject to the use of the new auditorium. Thus, there are two statues of Apollo, god of music and poetry, and one of Athena, goddess of learning. Their apostles are represented by statues of the dramatists, Sophocles and Euripedes; the orators Æschines and Demosthenes; Anacreon, chief Greek poet of love and wine; as well as of three satyrs. Apollo and two of the satyrs are the only musically-minded ones in the group: one statue shows Apollo playing on his cithara; and the

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satyrs hold cymbals, with which they are evidently beating out time for their dancing.

• • •

Pheidias, best known of all Greek sculptors, was most famous for his mammoth statues of Athena and Zeus on the Acropolis, for his design and supervision of the sculpture for the Parthenon, and for his Lemnian Athena. (In Symphony Hall, this statue is the fourth from the stage on the left-hand side of the auditorium.) It was the Lemnian Athena that the ancients found the most impressive of his work. Pausanias, who traveled extensively in the second century, A.D., wrote: "The most remarkable of the works of Pheidias, an image of Athena, called Lemnian, after the dedicators." Lucian had this to say in dialogue form:

"*Lyk:* Which of the works of Pheidias do you praise most highly?

"*Pol:* Which but the goddess of Lemnos, whereon Pheidias deigned to inscribe his name. Pheidias and the Lemnian goddess shall bestow on her the outline of her countenance, her delicate cheeks and finely proportioned nose."

The body of an excellent Roman copy of this Athena had been in the collection of the museum at Dresden for some time before it was discovered that a head in the Bologna museum obviously belonged to it. The cast of the reassembled Lemnian Athena enables us to get some idea of the masterwork of Athens' greatest sculptor.

The Resting Satyr which stands nearest the stage on the left-hand side of the hall is best known for supplying Hawthorne with the title of one of his best-known books. Now, as often as not, the satyr is known by the name of the book, "The Marble Faun." Praxiteles executed the original in the fourth century B.C., and the Roman copy by which we know the work stands in the Capitoline Museum in Rome.

The Amazon by Polycleitos (which

is next to the Marble Faun) is a statue with a "story." The tale is told that statues of the Amazons were wanted for the Temple of Artemis at Ephesus, where the female warriors had taken refuge from Dionysos in ages past. The greatest sculptors of Greece, including Pheidias of Athens and Polycleitos of Argos, brought statues of Amazons for the occasion. The competing artists were then called upon to choose the best statue. In the first poll, each man voted for his own work; but as soon as they had shown this faith in their own work, they agreed upon the statue of Polycleitos as the winner.

The statue from which the cast was taken is now in Copenhagen. Several other Amazons gracing various European museums are assumed to be copies of the statues submitted by the unsuccessful competitors in the fifth century B.C.

• • •

LIST OF CASTS IN SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage are as follows:

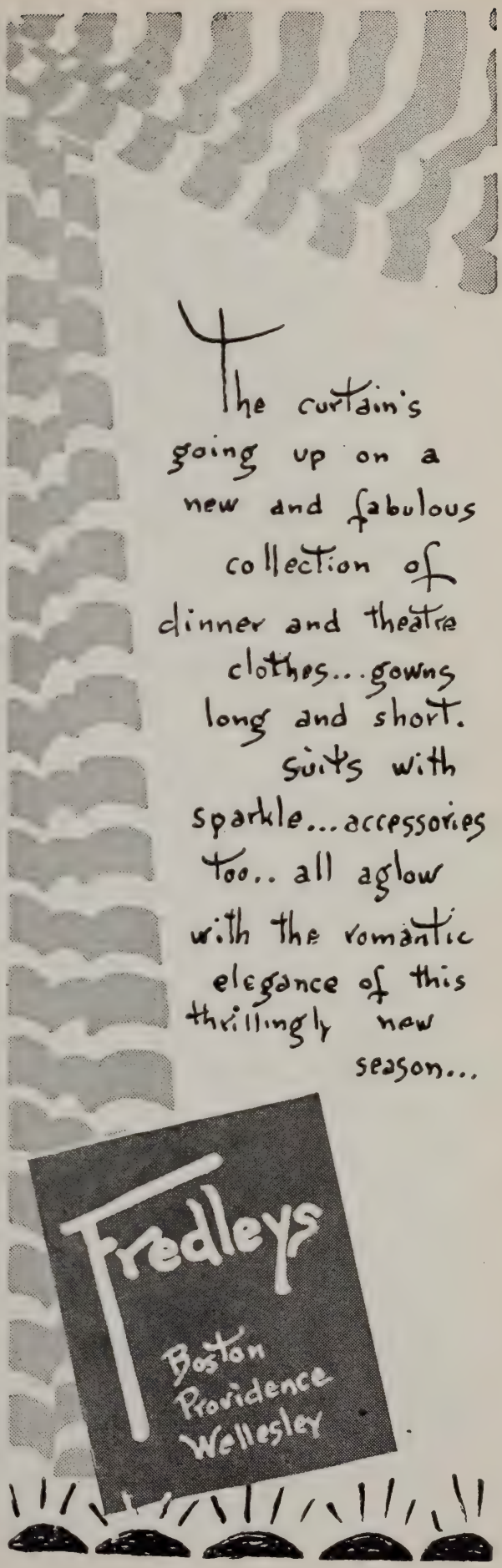
Faun with Infant Bacchus (Naples).
Apollo Citharoedus (Rome).
Girl of Herculaneum (Dresden).
Dancing Faun (Rome).
Demosthenes (Rome).
Sitting Anacreon (Copenhagen).
Euripedes (Rome).
Diana of Versailles (Paris).

The casts on the left are:

Resting Satyr of Praxiteles (Rome).
Amazon (Berlin).
Hermes Logios (Paris).
Lemnian Athena (Dresden, head in Bologna).
Sophocles (Rome).
Standing Anacreon (Copenhagen).
Æschines (Naples).
Apollo Belvedere (Rome).

The reliefs in the passage are:

Bacchic Procession (Naples).
Orpheus, Eurydice, and Hermes (Naples).



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FRIDAY AFTERNOON, FEBRUARY 21, *at* 2:30 *o'clock*

SATURDAY EVENING, FEBRUARY 22, *at* 8:30 *o'clock*

LEONARD BERNSTEIN *Conducting*

BRAHMS.....Serenade in A major, for Wind Instruments, Violas, 'Cellos, and Doublebasses

Allegro moderato
Scherzo, vivace
Quasi menuetto
Rondo, allegro

BARTÓK.....Music for Strings, Percussion, and Celesta

I. Andante tranquillo
II. Allegro
III. Adagio
IV. Allegro molto

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SCHUMANN.....Symphony No. 2 in C major, Op. 61

I. Sostenuto assai; allegro ma non troppo
II. Scherzo: Allegro vivace; Trio (I); Trio (II)
III. Adagio espressivo
IV. Allegro molto vivace

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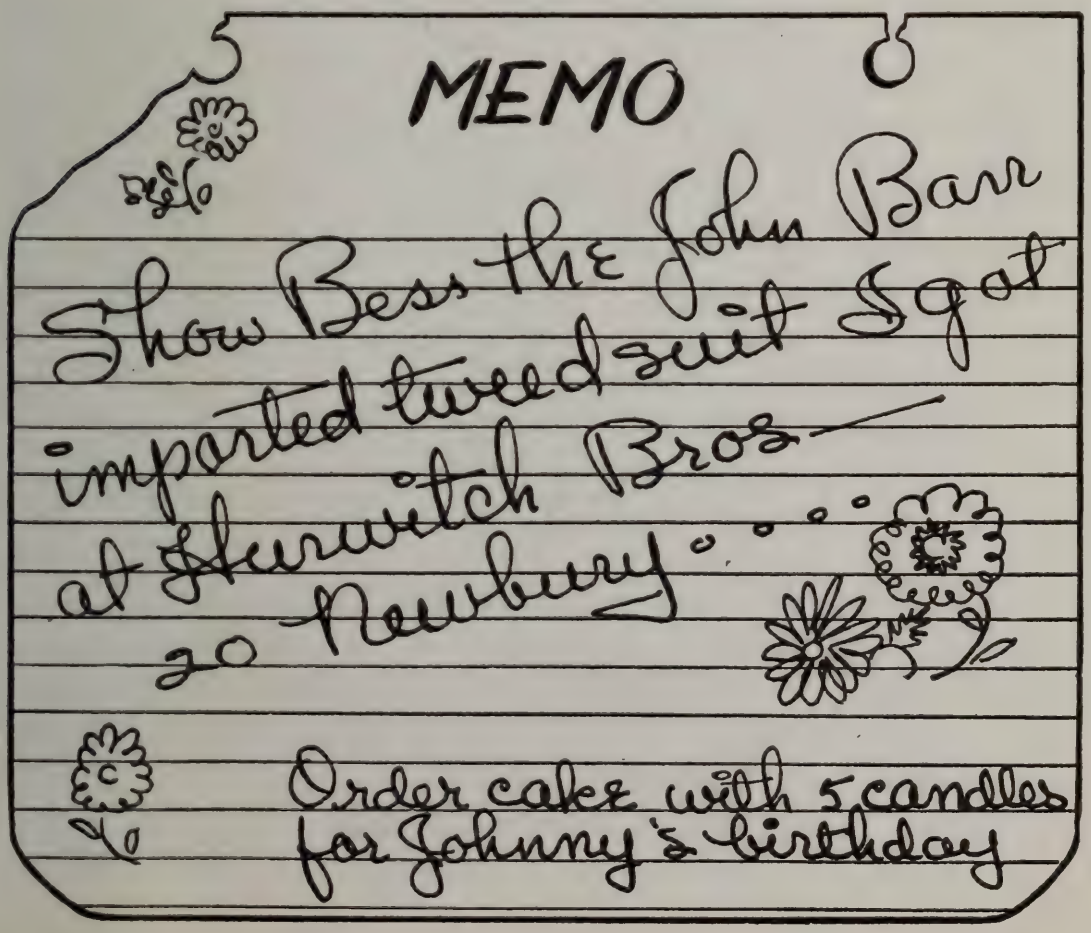
LEONARD BERNSTEIN (born in Lawrence, Massachusetts, August 25, 1918) attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he studied conducting with Serge Koussevitzky. He returned as his assistant in conducting in the third year of the School, 1942, and joined the faculty in the same capacity for 1946. In the season 1943–44, he was assistant conductor of the New York Philharmonic-Symphony Society. He has appeared with many orchestras as guest conductor, including the Boston Symphony Orchestra January 28, 1944 (when he conducted his "Jeremiah" Symphony), November 22, 1944, and March 22, 1946. In 1945 he became director of the New York City Symphony. He conducted as guest in Prague and London last summer. His ballets "Fancy Free" and "Facsimile" have been produced by the Ballet Theatre. He wrote the music for "On the Town," first performed in Boston December 13, 1944, and a success on Broadway.



SERENADE IN A MAJOR, *Op.* 16
For Wind Instruments, Violas, Violoncellos and Basses

By Johannes Brahms

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed this his Second Serenade between 1857 and 1860, completing it in January of that year. It was first performed by the Philharmonic Society in Hamburg, February 10, 1860. It has been performed at the Boston Symphony concerts November 5, 1886, and February 15, 1895. (Leonard Bernstein conducted the Serenade at a concert for chamber orchestra by members of this orchestra August 1 and 2, 1943.) This Serenade calls for the following orchestra: two flutes, two oboes, two clarinets, two bassoons, two horns, violas, 'cellos, doublebasses.

It was published in 1860. The composer made a revision in 1875, but the changes were slight.

Dr. Edouard Hanslick, whose opinions are quoted nowadays only that his errors of judgment may be held up for derision, sometimes wrote justly about his beloved Brahms, as when he remarked of the composer's two serenades that they were no mere archeological digging up of an eighteenth century form, but a natural adoption of it through sympathy with the poetic contents. "They give forth an odor of dried flowers; Brahms' work preserves the sweet flavor of the old-fashioned night-music in the deeper form of modern musical

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thought" (this was written in 1862). A remark by the composer in a letter to his friend Joachim bears this out: "I was in a perfectly blissful mood. I have seldom written music with such delight."

There was a more immediate reason for Brahms' dalliance with chamber combinations at this particular time. The young man spent four successive winters (1855–1859) in the employ of the Prince Paul Friedrich Emil Leopold in the Principality of Lippe-Detmold near Hanover. Brahms, then neither well-known nor affluent, had been introduced at Detmold by his friend Clara Schumann, who had been the piano teacher of Princess Friedrika of Lippe-Detmold and Fräulein von Meysenbug. These two ladies duly became the pupils of Brahms. There was much music at the Residenz, and the duties of Brahms were not only to teach piano to members of the royal family but to conduct the chorus and contribute to court performances as solo pianist or in ensemble. Brahms delighted his employers at Detmold with concertos of Mozart, Beethoven, Mendelssohn and Schumann.

The young Johannes entered this little princely world with unease. Neither then nor later did he adjust himself to court etiquette, for the formal routine obviously irked him. He was capable of appearing at the wrong moment in a rumpled coat or battered hat. He admitted in a letter that he once inadvertently (?) conducted the ladies'

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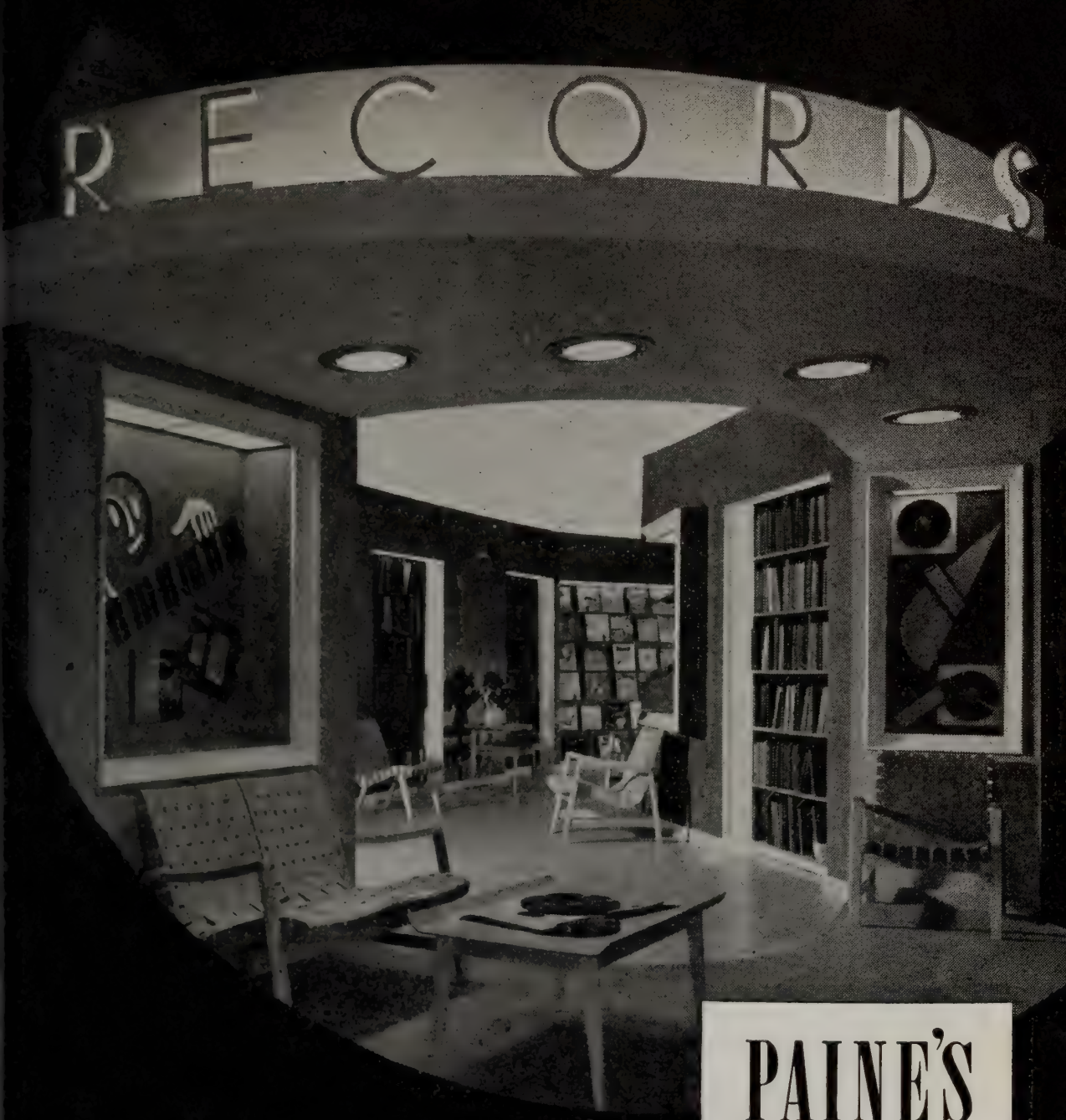

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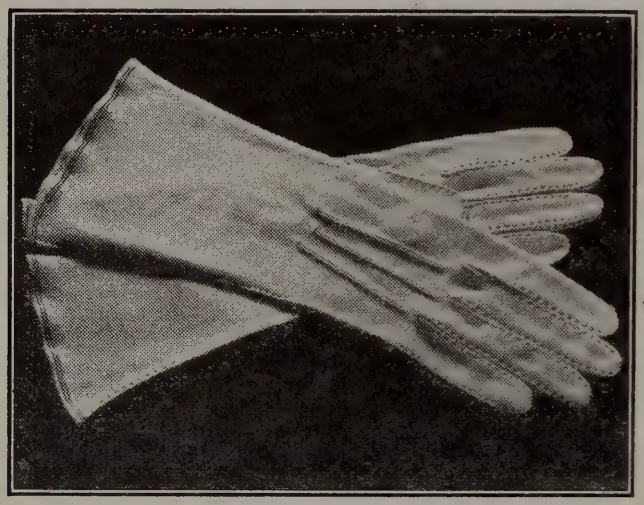
chorus minus a tie. Karl von Meysenbug, who was Brahms' young pupil at Detmold, interceded for him with his elders in the interest of smoother relations. He also sometimes spoke to Brahms in gentle reproach of his perverse ways, but Brahms always dismissed him with the word *"Pimpkram!"* ("Humbug"). This is told by Florence May, later Brahms' pupil and biographer. Brahms wrote to Joachim from Detmold that he was getting along "rather better than not at all." The unexpressed but unmistakable displeasure on the part of the Princess was more than offset by the delight of all in his clear talent and the great stimulation he brought to their musical activities. Brahms found compensation in their basic friendliness, in the opportunities for chamber music, which were many, in free mornings for composition, and — not least — in the boon of filling his pockets with spending money in return for no more than three mid-winter months of confinement (living included).

Detmold was a place for self-communion and quiet musical introspection, which was invaluable to the growing Brahms. He wrote to Clara: "Passions are not natural to mankind. They are always exceptions or excrescences. . . . The ideal and genuine man is calm both in his joy and in his sorrow. Passions must quickly pass or else they must be hunted out." The Brahms who wrote thus from Detmold had definitely divorced himself from the cult of the New-Romantics;



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they had lately been angling for this composer while he still showed tendencies where passionate expression was by no means barred. But now Brahms wrote to Clara, "I have a perfect terror of all that smacks of Liszt."

Brahms dwelt quietly in music's past at Detmold, studying and playing Bach, Handel, Mozart, Beethoven. He even gave himself a regimen of Latin syntax. But his studiousness readily found flower in his creative thoughts. He wrote his First String Sextet, Op. 18, at Detmold; his Piano Quartet in G major was first tried out there; the First Serenade for eight wind instruments was a Detmold product. He again wrote: "I really believe, dear Clara, that I am growing!" and "How delightful it is to work with buoyancy and strength and to know that you and others are showing such keen interest!" The two serenades plainly were influenced by the serenades, divertimenti and cassations of Mozart's epoch, forms then considered obsolete. Brahms sent the first movement of his A major Serenade to Clara, according to a custom always observed between them, and Clara answered:

"You know that I can say little that does not come from my heart. It is there that the music makes its first appeal, and when once it has captivated me I can begin to think about it. What charms me most is the Serenade. I liked it from the opening bars and think it

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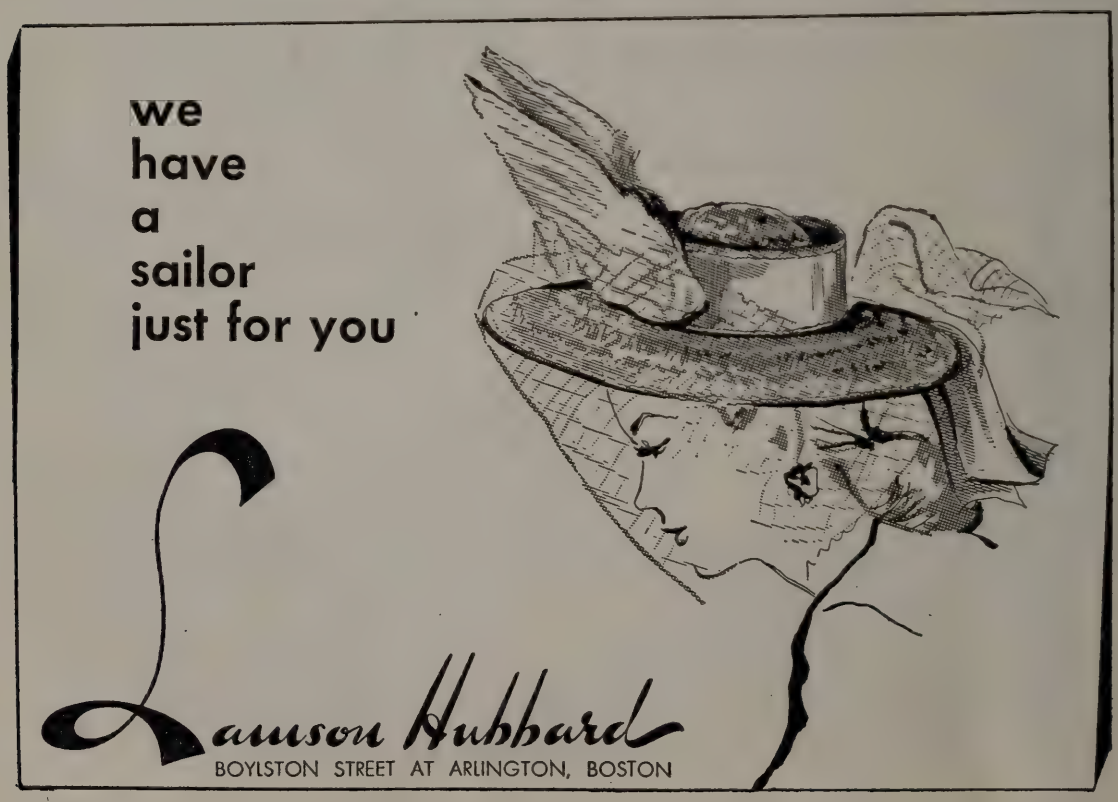
sounds exquisite. The second motif forms a beautiful contrast to the first and when once I get beyond the progressions in the third, fourth, fifth and sixth bars I feel perfectly happy. When the bassoons and the clarinets come in I begin to warm up and continue to do so more and more until the D-flat major is reached, when on pages 14, 15, and 16 the piece proceeds with wonderful subtlety and depth. From there onwards to the A major and the last *pp* is heavenly, but I cannot get accustomed to the return to the first motif by means of the organ point in A. According to natural law ought not the organ-point to have been on E? I say 'natural law,' because no other can be considered when natural feelings are so peremptory — to me it sounds insipid. The end with its return to the second motif and its wonderfully sweet conclusion on A major is again very beautiful. How delightful the oboes are, and then the basses with the second motif. What strikes me as so ingenious is the triplet movement with the four quavers which pervades the whole — how powerful the effect must be in the *fortissimo* passage in the middle! In short I can only compare the effect of the whole with that of the most beautiful, which is the D major Serenade. But I find the development in this one much more successful. Is this Serenade to be given any more movements?"

In writing his two Serenades at Detmold Brahms was undoubtedly feeling his way towards symphonic thoughts. He had composed his D minor Concerto (which he completed and first performed in the Detmold period) with the heavy travail of orchestral inexperience. The First Serenade, definitely a chamber piece, he later enlarged for orchestral uses. The Serenade in A major goes further. It is definitely orchestral, although the omission of violins with their high, brilliant color is the expedient of a craftsman in the chamber medium who seeks the softer and richer depths of the strings as a base for his winds. Brahms did not perform his A major Serenade at Detmold. He carried



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his manuscript away with him in December, 1859, to Hamburg, where he completed it in January.

Walter Niemann goes so far as to call this work a "sinfonietta" rather than a serenade. "The first movement," he writes, "allows a little scope for a softly restrained, tranquil cheerfulness, but only in its second theme, with its tender thirds; and it is not till the fresh, light finale, in rondo form, with the sprightly triplets of its epilogue on the oboe, that we at last arrive at the true spirit of the old serenades of the classical masters. It is this movement — after it had once more passed through Brahms' 'mint' and been 'melted down again' — which first gave rise to the astonishment, loudly expressed on all sides with such joyful satisfaction, at the fact that the earnest Johannes of Hamburg was actually capable on occasion of relaxing almost into boisterous light-heartedness, in the manner of Beethoven, and that even in a serenade. But he might excuse himself by saying: 'What can I do? My night sky is not clear and voluptuous like that of Vienna or Munich, but the heavy, cloudy sky of Hamburg; and my lady-love, to whom I am offering a serenade, is not a fiery Viennese Josephine, but a prudent, domestically minded Dorothea of Hamburg.'

"The concluding rondo of this second Serenade shows, however, by its sharp, abrupt contrasts, that the young Brahms is well aware of his too exclusively gloomy and melancholy emotional life and of the necessity for something enlivening and cheerful to counterbalance his inborn qualities."

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MUSIC FOR STRINGED INSTRUMENTS, PERCUSSION AND CELESTA

By Béla Bartók

Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York, September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936. It had its first performance at Basel, Switzerland, January 21, 1937, by a chamber orchestra under Paul Sacher. The first performance in America was given by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, October 28, 1937.

The following percussion instruments are called for: timpani, bass drum, cymbals, small drum (with and without snare), tam-tam, celesta, harp, pianoforte (two players), and xylophone.

Béla Bartók has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the most part treated as distinct balanced (and complementary) units. The violas (muted) introduce the first movement with a theme which

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is developed fugally with the other strings. The timpani and the other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from *pianissimo* to a *fortissimo* climax and subsides to a *pianissimo* close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is *Allegro* 2-4. A theme played by the second string group *pizzicato* is immediately answered by another theme from the alternate group bowed and *forte*. These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a *fugato* on the second theme. The movement ends *vivo* and *vivace*.

The third movement, *Adagio* 4-4 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken up by the other strings. A theme of more flowing character is given by the celesta and first violins. There is a nebulous episode with glissandi (or arpeggios) for the harp, celesta, and pianoforte over

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string tremolos. This is interrupted by a 5-4 section for the same instruments but of more downright character. The *Adagio* section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating *Allegro molto* based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, *Modus laetus* (The Joyful Mode). The exuberant subject of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, *Molto moderato,* in which material of a more lyric nature is expressively treated, before the concluding return of the original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

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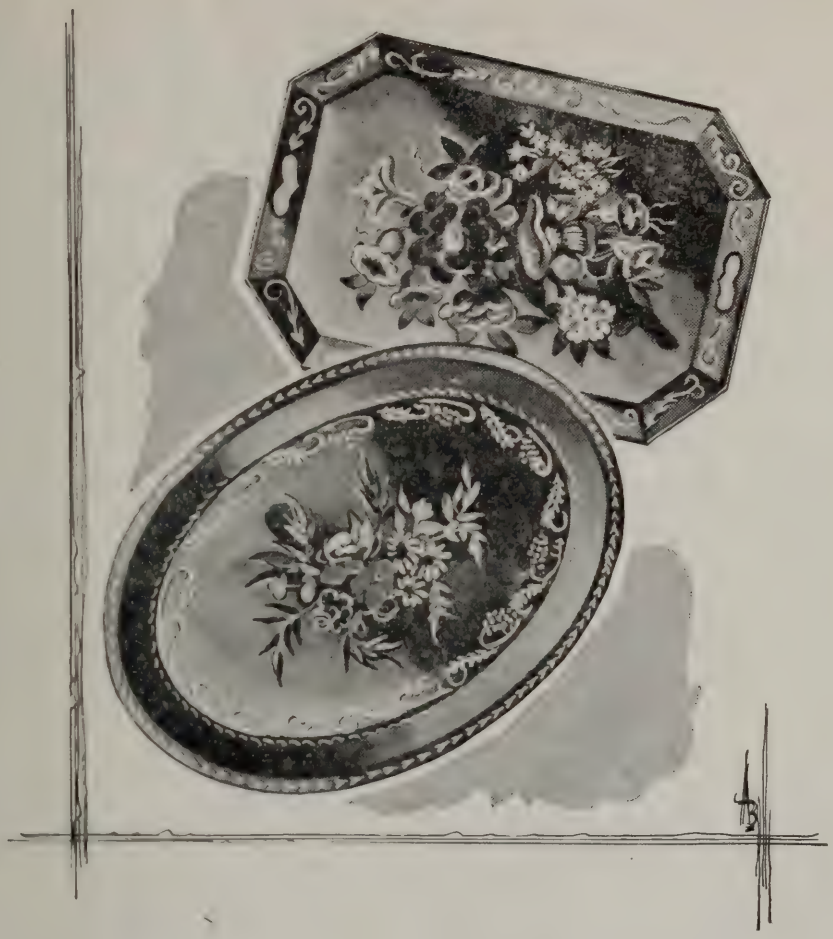

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On the death of Béla Bartók, Olin Downes wrote in the *New York Times:* "Béla Bartók, whose death on the 26th of last month was the passing of one of the most sincere and original musicians of his era, was working and creating to the very last. This was the case in spite of hard circumstances, consequent upon his self-chosen exile from Hungary, his native land, and various practical and physical obstacles flung in his path.

"In the last days his eldest son, Peter Bartók, who had secured leave from his position in the United States Navy, sat by his father's bedside and ruled on score paper the lines for concluding measures of a composition just completed — Bartók's last score. It is a piano concerto, dedicated to his wife, Ditta Pasztory Bartók, a pianist of distinguished gifts, who had often appeared as executant in the presentation of her husband's works."

"One is struck by the fact," wrote Mr. Downes, "that Bartók's richest scores appear to be those which he produced in his last five years in America. This points to the fact of Bartók's unarrested development. Sixty-four is an age at which the great majority of composers tend to stiffen and relapse into mannerisms and clichés of former years. With Bartók it has not been so. Witness the 'Concerto for Orchestra' that

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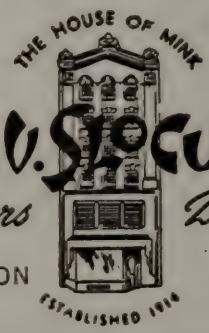

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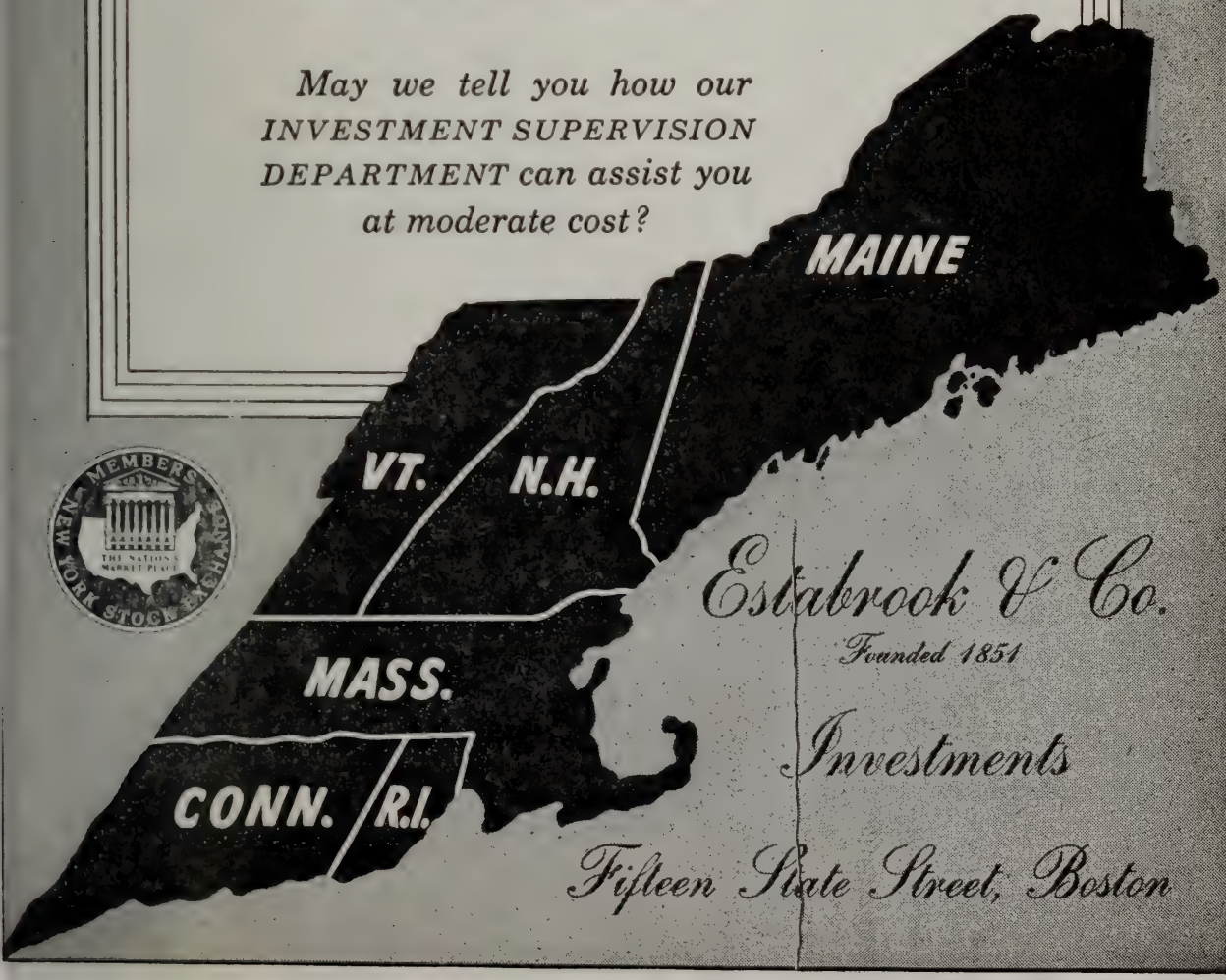

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Koussevitzky commissioned him to compose for the Natalie Koussevitzky Foundation, which Koussevitzky and the Boston Symphony produced with such brilliant results last season; and the violin concerto."

In 1943 Bartók wrote his Sonata for Solo Violin. His last work was a Concerto for Viola and Orchestra, written for William Primrose. The composer had sketched his score in full notation and delegated its completion to his friend and pupil, Tibor Serly. It was in 1940 that Columbia University conferred the degree of Doctor of Music upon Béla Bartók and commissioned him to transcribe the Milman Parry Collection of Yugoslav folk music recordings.

Otto Gombosi, writing in the *New York Times,* May 5, 1940, posed the question: "What has Bartók given to modern music? First, a richness of new harmonic possibilities. The influence of Debussy did not lead him into coloristic effects, but to an ingenious and daring extension of tonality to the utmost limits. Then he gave to modern music a kind of rhythm which seems to incorporate the elemental powers of nature—a rhythm creating form. He gave to modern music a flourishing melody, which grow up from assimilated elements of folklore to a quite individual richness and originality. He gave examples of formal perfection, growing organically from the material. And

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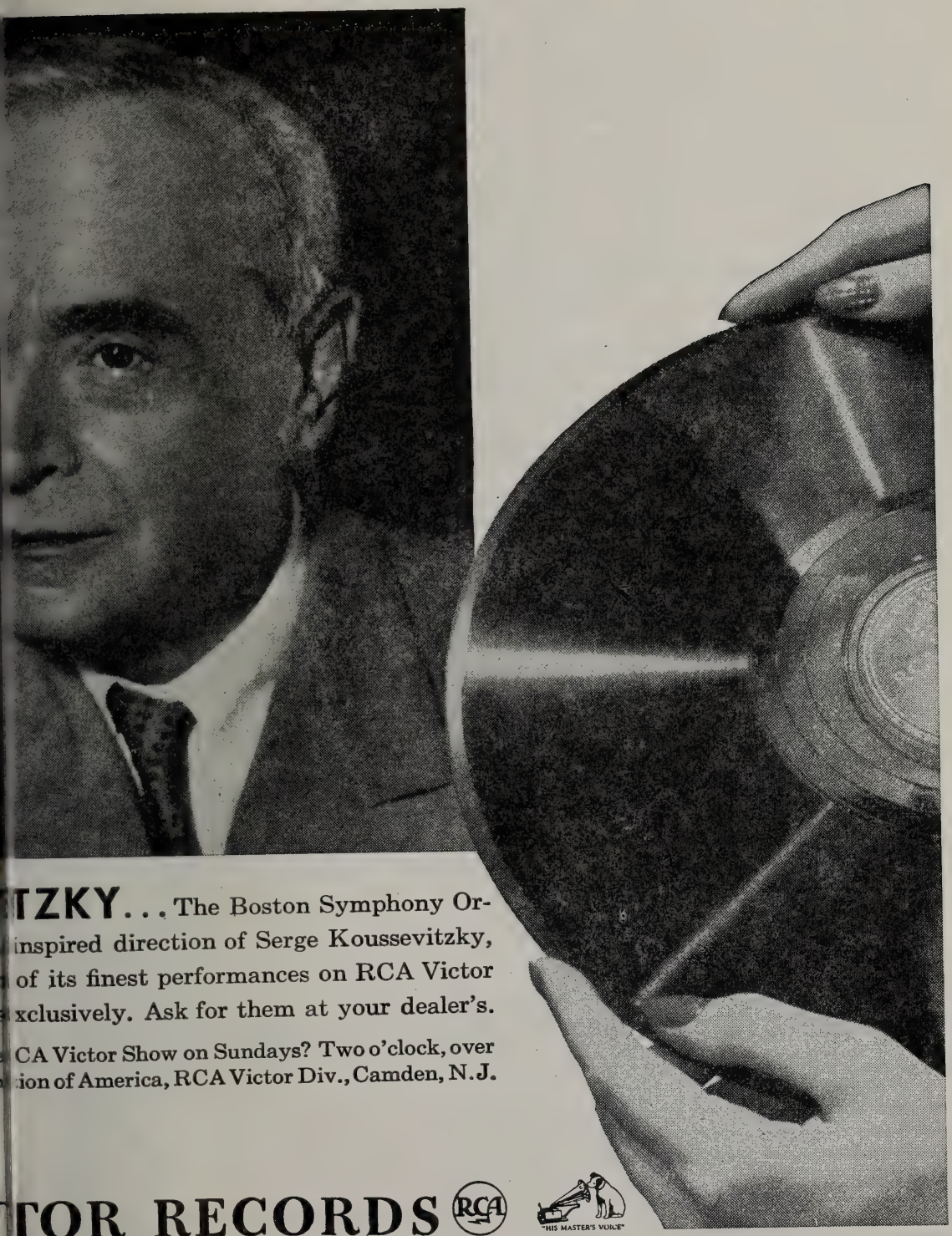

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"Stylistic catchwords can hardly grasp this richness [the richness of Bartók's manifold contribution to modern music]. In its deepest fundamentals, Bartók's music is of an elemental strength; it is chthonic and orgiastic in its severity and its visionary poetry. Rhythm of extreme potency is one of its most characteristic features. This rhythm gives his music that Dionysian strain that produces its elemental effect, besides also giving it the strong backbone of the vision of sound. This is the reason for the pantomimic aptitude of this music, which found its strongest expression in Bartók's few stage works."

There are certain "moderns" who, bold and challenging spirits in their youth, keep these qualities as their years and labors accumulate. So, Schönberg, Stravinsky, Bartók, remain in the forefront of innovation, unsuperseded by a younger generation. In point of time, Bartók has had a slight edge upon Schönberg as a breaker of new paths; his rhythmic irregularities preceded Stravinsky's *"Sacre"* by more than a decade.

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Philip Hale heard in 1912 Bartók's "Bear Dance" for piano, and remembered years later the effect upon a Bostonian assemblage: "The composer was regarded with a certain indulgence by the audience, as, if not stark mad, certainly an eccentric person. There are today some," he added (in 1928), "now that his reputation is firmly established, to whom his music is a stumbling-block." So, even at that time, he had ceased to be looked upon as a sort of *enfant terrible*. Any change in Bartók as a figure in the musical world is due less to the composer, whose development has been notably consistent, than to a change in the general receptivity of the listening public.

The passing of years and the experience of listening have clarified his music, reduced the number of those who are baffled by it. And even those who may not yet discern his more positive virtues, universally respect his sober and honest intentions, his prodigious industry, his craftsman's skill, his unremitting zeal for his racial heritage. He has sought out, recorded, and scientifically classified with enormous pains the folk music of his own and adjacent peoples. In his younger years he applied an assimilative, questing energy to the musical cultures of Germany and France. His music, at heart strongly personal, has been colored by successive "influences," the most deep-lying being the traits of the Magyar folk songs and dance music with which he has steeped himself so long and so fondly. Like emergent "nationalists" elsewhere — Smetana in Bohemia, Moussorgsky in Russia, or Vaughan Williams

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in England — he has succeeded in making the flavor of the folk heritage a part of his musical nature without any literal borrowing whatsoever of its musical texts.

"Bartók and his compatriot Kodály," wrote Lawrence Gilman in 1937, "have demonstrated to us by their researches that the genuine traditional folk-music of Hungary is a far different thing from the comparatively modern gypsy-music exploited by Liszt and by popularizers much less admirable than he; and Bartók at least has steeped his own compositions in the somberness and wildness and humor of this ancient, authentic music of the Hungarian peasantry, which derives in many cases from the old ecclesiastical modes, and betrays surprising affiliations with the rhythmic peculiarities of the age of Bach and Handel — this authentically Hungarian music which is as different from the showy 'Hungarianism' of Liszt as soil and sun are different from tinsel and footlights.

"Thus the past of his nation lives again in Bartók, amazingly sophisticated and metamorphosed, but charged with its old power and raciness and savor."

The composer Bartók is outlined by Mr. Gilman in one of his characteristic bits of literary portraiture: "Acrid, powerful, intransigent; the musician of darkly passionate imagination, austerely sensuous,

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ruthlessly logical, a cerebral rhapsodist; a tone-poet who is both an uncompromising modernist and the resurrector of an ancient past."

A review of Bartók's career shows him in provincial Hungary, fatherless at eight, taught piano by his mother, appearing in public as a pianist and as a composer at the age of ten. His mother, a teacher, found a post in Pressburg (now Bratislava, in Czechoslovakia), in 1893, in order that her son might have better opportunities to hear and study music. There he encountered the German tradition, and composed perceptibly in the manner of Brahms. In 1899 he entered the Liszt Academy of Music in Budapest, where he studied composition with János Koessler, and knew Dohnanyi, four years his senior, and Kodály, one year younger, who were likewise pupils of Koessler. Bartók wrote a number of pieces, some of which were published. Many were for piano. The most ambitious was a patriotic symphony entitled "Kossuth," which was presented by Hans Richter (also a Hungarian) at the Hallé concerts in Manchester. At this time Bartók's gods were Strauss (especially "Zarathustra") and Liszt (especially the Hungarian music). But he was soon to outgrow this phase. Many a Hungarian has pointed out that what passed for Hungarian music in the late nineteenth

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century, as found in Brahms and Liszt, was more gypsy than Hungarian, in its formal dress more German than either.

Bartók, having praised Liszt and written music somewhat akin to the Hungarian Rhapsodies, began to attune his alert ear to music outside of school precincts. It is said that during a vacation in the country he heard a servant singing at her work, was struck by what she sang, and so began, in 1905, his lifelong and intensive field research of the unwritten music of his people. The first expedition lasted as long as his slender means permitted. Kodály was his equally ardent companion. The result was a scholarly printed collection, a large number of phonograph records — and further excursions into Slovakian, Transylvanian, Rumanian and even Arabian territory, with similar tangible results. He has collected in all more than six thousand tunes. Their most striking traits are what he calls a *"parlando-rubato"* style, a vocal line shaped to syllable stress and correspondingly free in rhythmic meter (danced music of course, was more regular). He also found several modes (no doubt of church origin) and a melodic style as ornate and chromatic as the proximity of the Balkans to the Orient would suggest.

"The genuine Hungarian peasant music," he has written, "was all

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but unknown at that time. A store of peasant music was unearthed, out of which several thousand melodies were noted down within a few years, a collection of immense musical value. In the most valuable part of it, the oldest Hungarian peasant melodies, the material was at last discovered that was destined to serve as the foundation for a renaissance of Hungarian art music. The appropriate use of this folk-song material is not, of course, limited to the sporadic introduction or imitation of these old melodies, or to the arbitrary thematic use of them in works of foreign or international tendencies. It is rather a matter of absorbing the means of musical expression hidden in this treasury of folktunes, just as the most subtle possibilities of anv language may be assimilated. It is necessary for the composer to command this musical language so completely that it becomes the natural expression of his own musical ideas."

For years Bartók continued to compose music in all forms, from chamber to operatic. He made the modal thinking his own; and the stark, strongly energetic rhythms. The *parlando-rubato* style became a basis for the dramatic declamation in his operas. László Pollatsek* has written: "The effect of folk-music on Bartók's harmony is shown by the preponderant use of the pentatonic scale and ecclesiastical modes. Other characteristics of his musical style are: in rhythm, the

* Musical Times, London, May-August, 1931.

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frequent *rubato;* in dynamics, the syncopated and asymmetric accentuation; and, in general, the dance-rhythm elements, which play an important part in most of his works." It must be added, however, that he has never forsworn the classical forms. Cultured Budapest, ignorant of the musical stratum from which he had drawn, and alienated by his pioneering boldness, paid little attention to his music, except when it paused to label him, quite in the Bostonian manner, an eccentric. At length, his pantomime "The Carved Wooden Prince," completed in 1916, was performed in Budapest and received favorable attention which led to performances of his earlier opera, "Bluebeard's Castle," and some of his instrumental works.

Gradually Bartók won recognition, respect, and — occasionally — performance, both at home and abroad. It was in 1927 that he first came to the United States, and in that season (February 17, 1928) that he played the solo part in his first Piano Concerto, performed by the Boston Symphony Orchestra. His Dance Suite had been performed by this orchestra November 12, 1926.

Since 1940, Bartók lived in this country, making his home in New York. He gave many recitals, appeared with orchestras, and played jointly with his wife, Ditta Pasztory, notably in his Sonata for Two Pianos and Percussion. In 1940 he made a lecture tour, describing and demonstrating the folk music of his part of the world (he lectured at Harvard University April 23).

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For orchestra, he composed "Burlesque" (1904), two Suites (so titled), another called "Four Pieces" (1912), and the Dance Suite (1923). There are "Two Portraits" (1908), *"Deux Images"* (1910), the early "Kossuth" Symphony, two sets of transcriptions from Hungarian folk songs (1933), the Divertimento for Strings (1939), Roumanian Folk Dances (1917), Transylvanian Dances (1931), Music for Strings, Percussion, and Celesta (1936). His "Mikrokosmos" Suite of progressive piano pieces has been orchestrated. In addition to numerous pieces for chorus, mostly from folk song material, there is the "Cantata Profana" (1930). Concertos include the Rhapsody for Piano and Orchestra (1904), three Piano Concertos (1926, 1931, 1945), two Rhapsodies for Violin and Orchestra (1928), Violin Concerto (1938), Viola Concerto (1945). There are six string quartets, two violin sonatas, sonata for solo violin, other pieces in chamber combinations, and a long list of music for piano solo.

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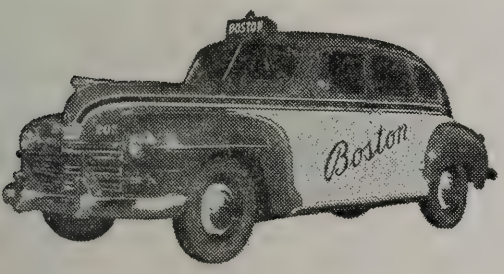

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This symphony was begun in the latter part of 1845 and completed in 1846. Numbered second in order of publication, it was actually the third of Schumann's symphonies, for he composed his First Symphony, in B-flat, and the D minor Symphony, later revised and published as the Fourth, in 1841. The Symphony in C major was first performed under the direction of Mendelssohn at the Gewandhaus Concerts in Leipzig, November 5, 1846. The most recent performance at the concerts of the Boston Symphony Orchestra was on March 22, 1946, when Mr. Bernstein conducted.

The orchestration consists of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

THE C major Symphony seems to have been the product of Schumann's emergence from a critical condition verging on nervous collapse. It was composed at Dresden, where the Schumanns, married four years, had taken up their abode at the end of 1844, having left Leipzig. Clara had hoped for an improvement in her husband's condition by a change in environment.

In Leipzig he had been forced to give up his activities one by one, in-

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cluding his editorship of the *"Neue Zeitschrift für Musik."* Morbid, lurking terrors preyed upon him — fear of insanity, of death, and also of trivial things. According to his Doctor (Helbig), "so soon as he busied himself with intellectual matters he was seized with fits of trembling, fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms on an upper story, by all metal instruments, even keys, and by medicines, and the fear of being poisoned."

His sole refuge was his art; but there came the point when even his musical thoughts in the seclusion of his own study were insupportable. He made this pitiable confession about a period of similar difficulty two years later: "I lost every melody as soon as I conceived it; my mental ear was overstrained." The music to Goethe's "Faust," which he was working upon at this time, he had to put definitely aside. And he wrote to Dr. Eduard Krüger (in October): "I have not been able to bear the hearing of music for some time past; it cuts into my nerves like knives." But these distressing moments were intermittent. Schumann, recovering his health, could muster his creative forces, produce voluminously and in his finest vein.

It was with timidity and at first for short periods that Schumann resumed his music in the year 1845 — the first year in Dresden. In the

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winter there was the blank of inaction, and the composer continued despondent. "I still suffer a great deal," he wrote to Krüger, "and my courage often fails me entirely. I am not allowed to work, only to rest and take walks, and often I have not strength enough for it. Sweet spring, perhaps thou wilt restore me!"

To Verhulst he wrote on May 28: "The time during which you heard nothing from me was a bad one for me. I was often very ill. Dark demons dominated me. Now I am rather better and getting to work again, which for months I have been unable to do."

The composer took restorative drafts of that prime spiritual tonic — Sebastian Bach, and turned his own hand to counterpoint. The faithful Clara was as always at his side, and recorded in her diary her delight when, although she herself could not produce anything better than a barely acceptable fugue, "he himself has been seized by a regular passion for fugues, and beautiful themes pour from him while I have not yet been able to find one."

The mental exercise was diverting rather than nerve-straining. It led him quietly and gradually into his saving world of musical creation. Robert, still busy with his fugues, began to regain his old confidence, and wrote to Mendelssohn in July: "I am very much behind, and have little to show you. But I have an inward confidence that I have not

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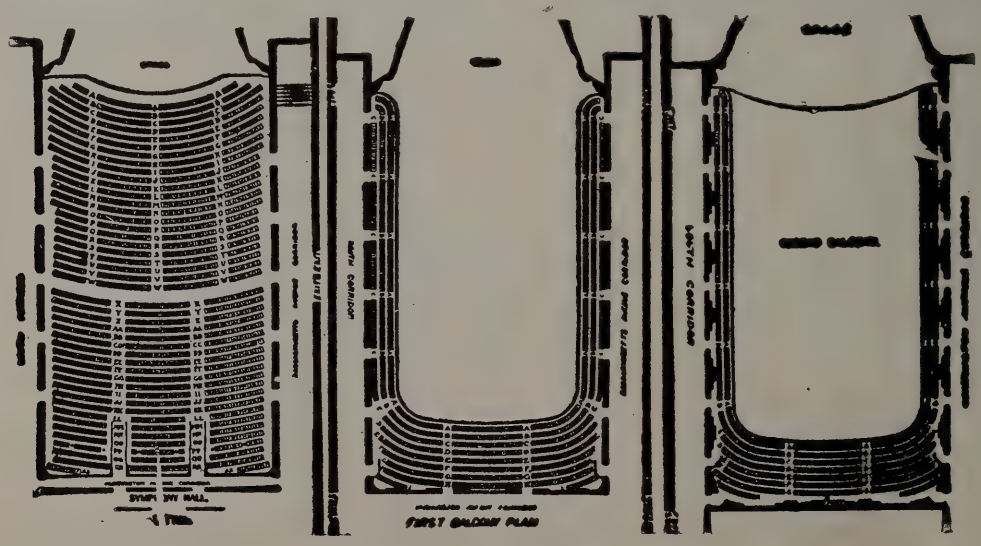

been quite standing still in music, and sometimes a rosy glow seems to foretell the return of my old strength, and a fresh hold upon my art." A letter of July gives more definite promise: "Drums and trumpets have been sounding in my head for several days (trumpets in C). I do not know what will come of it."

What came of it was the Symphony in C, which took such strong hold on him that it encroached upon another joyful task — the filling out of the concert allegro of 1840 into a full-sized piano concerto, by the addition of two movements.

The first three movements of the C major symphony came into being through days and nights of work in the latter part of December. "My husband," wrote Clara to Mendelssohn on December 27, "has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at present he is music pure and simple, so that there is nothing to be done with him — but I like him like that!"

Clara would rejoice as delight in his growing score would possess his thoughts and exclude darker fantasies: "What a joyful sensation it must be," she wrote, "when an abundant imagination like his bears one to higher and higher spheres. . . . I am often quite carried away with astonishment at my Robert! Whence does he get all his fire, his imagination, his freshness, his originality? One asks that again and again, and one cannot but say that he is one of the elect, to be

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gifted with such creative power." When Schumann wrote to Fischof of this symphony that it "appears more or less clad in armor," his thoughts were still borne down by the associations that surrounded it. The music, by turn gently grave and openly joyous, is a life affirmation in every part. It exorcises dark fears, the blankness of impotence and depression. It becomes a triumphant assertion of the spirit restored to confident power. Wagner spoke not only for himself when he wrote: "We should make a grave mistake, if we thought the artist could ever conceive save in a state of profound cheerfulness of soul." With all artists, and with Schumann in exceptional degree, the act of creation was fortification for "cheerfulness of soul." "We musicians, as you are aware," he wrote to Hiller, "often dwell on sunny heights, and when the ugliness of life oppresses us, it is the more painful. . . . Outward storms have driven me into myself, and only in my work have I found compensation."

The dreadful fact which Clara, rejoicing in the C major Symphony, was unwilling to admit was that the shaping music, Robert's apparent road to salvation, was also the road to new and threatening exhaustion.

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As he consummated the adagio, which holds the most impassioned and deeply wrought pages in his symphonies, he was forced to put his sheets away in a trembling misery of acute sensitivity. At last, after more enforced postponements, the Symphony was completed in October, and duly performed at Leipzig, on November 5, by Mendelssohn. Clara did not perceive the beauty of her husband's latest symphony in its full force until a performance at Zwickau in the July following, when she wrote: "It warms and inspires me to an especial degree, for it has a bold sweep, a depth of passion such as are to be found nowhere in Robert's other music!"

Donald Francis Tovey, in describing the Symphony in the programs of the Reid Symphony Orchestra at the University of Edinburgh,* did not speak of any dark or ominous quality in the music. On the other hand, he writes, "His invention is at a very high power; and in spite of the notorious disconnectedness of the Finale, the total impression of the work is majestic and powerful. To many Schumann-lovers the slow movement is their favorite piece in all Schumann's orchestral music." Professor Tovey does not specifically number himself among these "Schumann-lovers," but he further writes: "The slow movement is a compact lyric in a square sonata-form without development. It is a part of the symphony that leaves no

* Prof. Tovey's notes on this symphony are not published in the *Essays in Musical Analysis*.

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doubt of its beauty and richness; and its perfection of form produces the impression of a very much larger movement than it actually is. It is, in fact, the kind of intermezzo that remains almost peculiar to Schumann in sonata-music; and its great exemplar is the *cavatina* in Beethoven's Quartet, *Op.* 130. If we wished to make a strict form of it we should lay down that it had no contrasting episodes or returns, but this is not necessary so long as the flow is so continuous that the mind takes no account of breaks, but accepts every joint as a continuous feature of lyric melody. Schumann achieved this type of movement in his Third and Fourth Symphonies, and also in his G minor and F-sharp minor Pianoforte Sonatas. In both these cases the slow movements were transcriptions of songs. Other charming specimens are to be found in the slow movements of the Violoncello Concerto and the Concerto for Four Horns. The most impressive examples in later music are the slow movements of Brahms's D minor Violin Sonata *Op.* 108, and G major String Quintet."

The Finale Tovey considers as in the mood "of a convalescent being taken for a comfortable drive and not expected to exert his memory." He moves along confidently and convincingly, yet going "far afield" with "little sense of direction." The close of the Symphony, like many other parts of it, "violates every canon of classical criticism by being quite satisfactory."

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The following analysis of the symphony (here much abridged) was made by Sir George Grove:

I. "Like the three which precede it, the symphony opens with an introduction, but of a more lofty and serious character than that of any of the others, even of the D minor, which in some other respects it resembles. But in the work before us Schumann, desiring to produce a complete and organic whole, has made the opening *sostenuto assai* an introduction not to the first *allegro* only, but to the whole symphony. The call of the brass instruments, which forms the first and most enduring phrase in the opening, is heard in the same instruments at the climax of the *allegro,* again near the close of the *Scherzo,* and lastly in the wind-up of the *Finale,* and thus acts the part of a motto or refrain. Other phrases of the introduction are heard, as we shall see, in the other movements, and the theme of the *adagio* recurs in the *Finale,* and thus a mechanical unity is obtained throughout the work. . . . Towards the close of the introduction, the pace quickens until the *Allegro non troppo* is reached. The rhythm of this bold and marked subject leads to the second subject proper in the orthodox key of G, with which the first part of the movement terminates. Schumann revenges himself for the remarkable conciseness of the first portion by more than usual elaboration in the working out. The return to the first subject in C major — after a long pedal on G, with very original effect of wind instruments — is truly splendid. The coda in-

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creases in speed, contains much new material, and forms a worthy finish to a movement of immense vigor, originality, and effect.

"II. The *Scherzo* manifests, though in totally different form, the same kind of mood as the first movement. Through all those rapid and glancing phrases, and that incessant feverish motion, we trace the same indomitable resolution which we recognized in the preceding *allegro* — of gaiety in the true sense of the word — of the gaiety of Beethoven and Mendelssohn, Schumann had none — but passion and devotion, refinement, and all the deeper qualities of the mind and heart he possessed in rare abundance, with an elevation which is always noble. This scherzo is probably as near being gay as anything he ever wrote. It begins on a discord of the diminished seventh, and throughout the whole movement those daring, agile arpeggios run their restless course. There are two trios to the *Scherzo* — well contrasted, both with the scherzo, and with each other. The first is a restless melody in triplets — the second is on a theme of calmer beauty, given out by the strings in four part harmony. Near the close of the movement, the 'motto' reappears *fortissimo* in the trumpet and horns.

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Thursday evening,	July 31	SERIES B
Saturday evening,	August 2	SERIES B
Sunday afternoon,	August 3	SERIES B
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Series B will consist of a *Beethoven* Cycle, to be concluded with an extra concert on the following Tuesday evening, August 5, at which the Ninth Symphony will be performed.

The programs for Series C will include a Symphony by *Haydn; Mendelssohn*—"Italian" Symphony; *Schumann*—Second Symphony; *Tchaikovsky*—Fourth Symphony; *Debussy*—"The Sea"; *Stravinsky*—"Le Sacre du Printemps"; and *Mozart*—Requiem (with chorus and soloists).

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"IV. After this interval of tenderness, Schumann returns for the *Finale* to the same mood of obstinate energy which inspired him in the *Allegro.* [After an opening scale passage] the first subject starts defiantly. The second subject is partly a reminiscence of the theme of the *Adagio,* given out by the violas and 'cellos, with the clarinets and bassoons in unison. In the working out, there is much modulation, accomplished by scale passages in the strings — leading to a splendid climax, during which the original 'Motto' in the horns and trumpets is once more heard. So far with determination and force; and now comes the Hymn of Thanksgiving for Victory."

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A special programme has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

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RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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THE BERKSHIRE MUSIC CENTER 1947

The Boston Symphony Orchestra's school for music in the summer, founded in 1940, will hold its sixth session at Tanglewood for six weeks beginning June 30, 1947. Since the Berkshire Music Center has in practice fully justified its original plan, an account of Dr. Koussevitzky's concept and its realization will be of interest.

The Original Plan

Serge Koussevitzky, as a young man in Russia, was an ardent pioneer in the cause of music. He took his orchestra to parts of his native country where symphonies were altogether unknown; he brought forward the young creative genius of his own and other peoples by performance and by publication. His has been the career of an idealist who sooner or later has made his dreams come true.

But one of these dreams had to remain for many years an unrealized plan. This was the establishment of a center of the arts where talented young people, especially musicians on the threshold of their professional careers, could dwell with the best of professional musicians, work with them, broaden themselves as artists and develop their insight as interpreters. When Serge Koussevitzky first entertained this dream, America was to him a dim and distant name, the Berkshire Hills of Massachusetts, of course, quite unheard of.

The opportunity came at last and the releasing circumstance was the gift to the Boston Symphony Orchestra of the two hundred acres of Tanglewood on the Stockbridge-Lenox boundary, in 1936, and the erection there of the great Music Shed for the Berkshire Festival concerts of 1938. In the summer of 1940, it became possible to establish the Berkshire Music Center at Tanglewood.

The courses of study at Tanglewood emphasize group performance. Students at the Music Center actively participate in orchestral, chamber music, choral, or operatic groups. Individual instruction is given only as it relates to group performance — coaching for chamber music and operatic roles, and sectional re-

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hearsals for the orchestras. As Dr. Koussevitzky wrote in his prospectus for the second year of the school: "Obviously we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories, colleges and music schools. What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music."

Development — and Interruption

In 1941 a chamber music department was added under the supervision of Gregor Piatigorsky, The Theater, Chamber Music Hall, and small studios were built facilitating the expansion of the opera department and the growth of chamber music as an important part of the school's activities. In 1942 the Center was continued on a somewhat reduced scale by the Koussevitzky Music Foundation. It was then perforce suspended for the duration of the war and reopened as soon as conditions permitted — in July of 1946. Its successful past demanded its resumption, for the Center's pupils had since become prominent in the world of music as conductors, composers, orchestral players, operatic singers.

The Berkshire Music Center last summer was limited (as it must still be) to 400 students. The students came from many parts of the globe, including South America, Canada, and 33 of these United States. The society known as the Friends of the Berkshire Music Center was organized, and those who were interested enough to contribute to the school were invited to attend the performances of the two orchestras, the choral and opera departments, and the chamber groups, which provided school events almost daily.

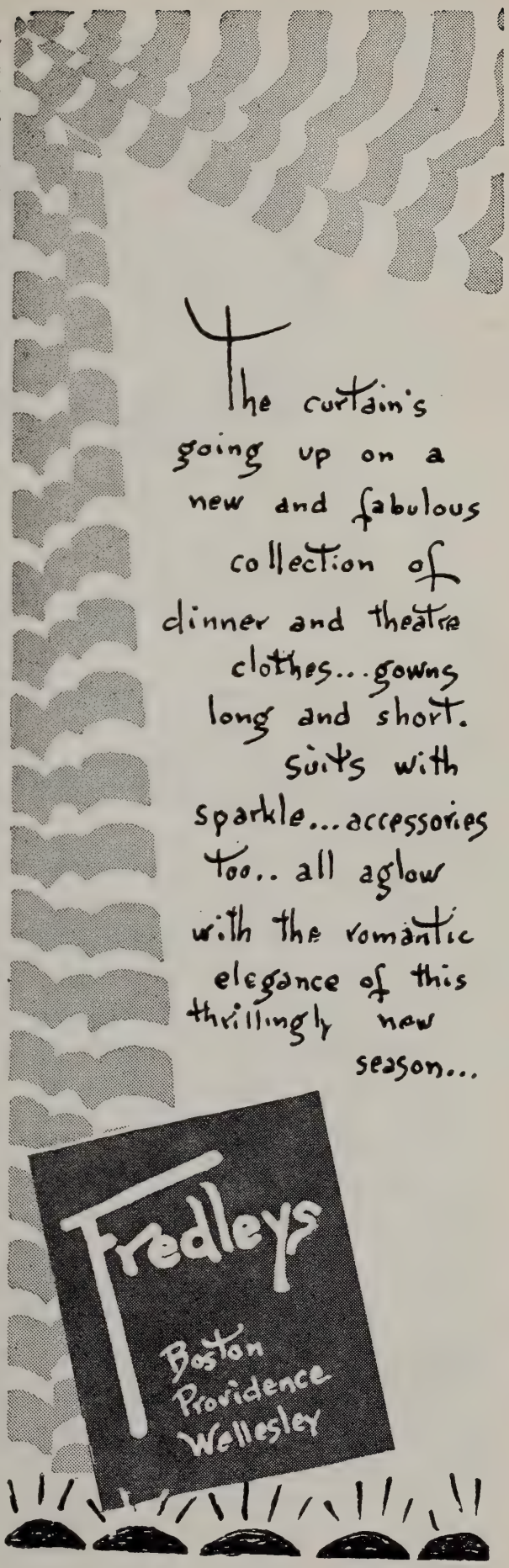
Plans for Next Summer

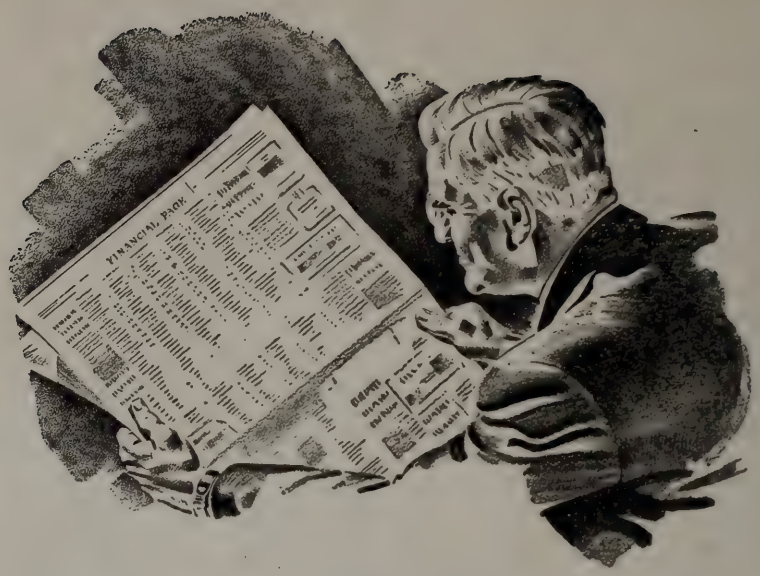
The curriculum of the Berkshire Music Center in 1947 will be the same as last summer in all essentials. The acres of Tanglewood during these six weeks are occupied at almost any hour of the day by students carrying their instruments small and large, crossing the lawns from one class group or rehearsal to another. The strains of a symphony come from the Shed; sounds of an opera in preparation can be heard

through the closed doors of the Theater-Concert Hall; the chorus is usually at work in the converted barn on the road towards the lake, while chamber groups work together or single musicians go over their parts in strategically spaced individual studios. At noon hour comes a pause for lunch dispensed by the bus cafeteria and eaten by groups about the lawns or at tables under the trees. The class in orchestral conducting will again be under Dr. Koussevitzky, who will closely supervise the rehearsals of the orchestra, with the assistance of Leonard Bernstein, Richard Burgin, Stanley Chapple, and Eleazar de Carvalho. Chamber music, in the absence of Gregor Piatigorsky, will be in charge of William Primrose. The students in composition will as before be directed by Aaron Copland and a guest composer shortly to be announced. The opera department will be in charge of Boris Goldovsky, assisted by Frederic Cohen and Richard Rychtarik. The school choruses will be directed by Hugh Ross and Robert Shaw. Hugh Ross will have a madrigal group, and Robert Shaw small and large choruses. This department will form the Festival chorus which will assist the Boston Symphony Orchestra at the Festival concerts in Beethoven's Ninth Symphony and Mozart's Requiem.

There will be a course in American music by Aaron Copland with the assistance of Leonard Bernstein and Irving Fine, weekly forum meetings with Mr. Copland as moderator, and classes in harmonic analysis under Irving Fine and solfège under Katharine Wolff.

The six week summer session is, needless to say, a prodigious undertaking for an orchestra, coming as it does simultaneously with the Berkshire Festival at Tanglewood and the Orchestra's chamber concerts there. (The Festival concerts coincide with the final three weeks of the school.) The venture is justified in its results, for the Center may well become a vital step in the development of a notable coming generation of creative and interpretative musicians in this country. It is also becoming the significant center of the arts its director intended it to be.





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VAUGHAN WILLIAMS.....Symphony in D major, No. 5

I. Preludio
II. Scherzo
III. Romanza
IV. Passacaglia

(*First performance in Boston*)

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SYMPHONY IN D MAJOR, No. 5

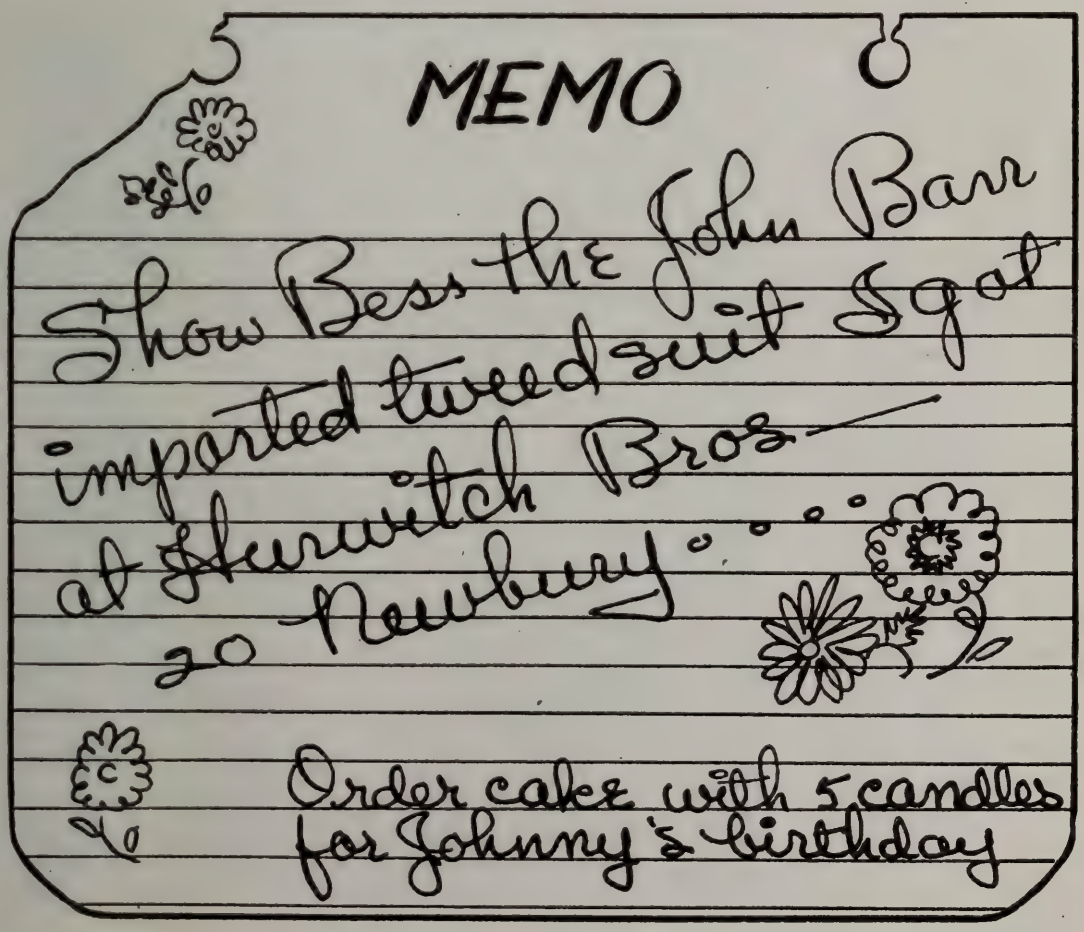
By Ralph Vaughan Williams

Born in Down Ampney, Gloucestershire, England, October 12, 1872

This symphony had its first performance by the London Philharmonic Orchestra, at a Promenade concert under B. B. C. auspices in Albert Hall, June 24, 1943, the composer conducting. The first performance in America was given by the Philharmonic-Symphony Society of New York, November 30, 1944, Artur Rodzinski conducting.

The following orchestra is called for: two flutes, oboe and English horn, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

The latest symphony by Vaughan Williams bears a dedication, "Without permission, to Jean Sibelius," a generous gesture from one eminent composer to another which can be safely said not to imply too much "influence" in the score itself. The composer has also explained that "some of the themes of this symphony are taken from an unfinished opera, 'The Pilgrim's Progress,' but except in the slow movement the symphony has no dramatic connection with Bunyan's allegory." Yet the slow movement has such a "dramatic



connection," for the score at this point quotes the following line from John Bunyan:

"Upon that place there stood a cross, and a little below, a sepulchre. Then he said: 'He hath given me rest by His sorrow, and life by His death.' "

It should be recalled that this music, confident and placid, was written in the time of England's great stress.

The symphony is markedly different from its predecessor, in F minor, which is harmonically challenging, an excursion into a dissonant realm where this composer has not otherwise been found. The Fifth Symphony has the modal leanings of Vaughan Williams' earlier music.* W. H. Haddon Squire, an English writer, has noted its "pentatonic flavor — which like the faint, indefinable odor of a room in an old English country house pervades the symphony from end to end." The symphony is serene and lyric throughout, moderate in tempo and sonority.

The following analysis was provided by A. E. F. Dickinson for "The Listener," a publication of the British Broadcasting Corporation:

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* The "Sea" Symphony, with chorus (after Walt Whitman) was composed in 1910; the "London" Symphony in 1914; the "Pastoral" Symphony in 1922; the Fourth Symphony in 1935.

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"In the Preludio (I) the *allegro,* although covering by harmonic means a wide area in a short space, is only an interlude in a series of wayward variants on the notes GCD/AGA, essentially a plainsong phrase.

"After this *moderato* a scherzo (II) follows naturally; its refrain (muted strings) forces the rising fourth of the 'plainsong' into *two* fourths (and back), in varied rhythmic detail, with a plain auxiliary theme announced by flute and bassoon; but two episodes show more sprightly material, the second a phrase from the wood in unison with trenchant falling thirds.

"The slow Romanza (III) treats in characteristic rhapsodic manner two themes, first associated with the alto oboe and divided strings, and introductory chords prove useful and for one moment lively companions.

"In the final Passacaglia (IV), secure at last in D major, the introductory mood is maintained, but the grand ground-bass (one bar *under* the usual eight) gathers increasing dignity, like Bach's *Dona nobis pacem,* and although striking variations of meter appear in the clarinet and elsewhere, the note of quiet confidence is continued in a second major tune.

"This acquires a rare exultation and finally, after a recollection of the preluding plainsong, seems to fill the whole world with its song of goodwill. In the comparatively smooth melodic texture of the symphony this simple but suggestive melody is able to summarize in its 'objective' eight bars all that has preceded."

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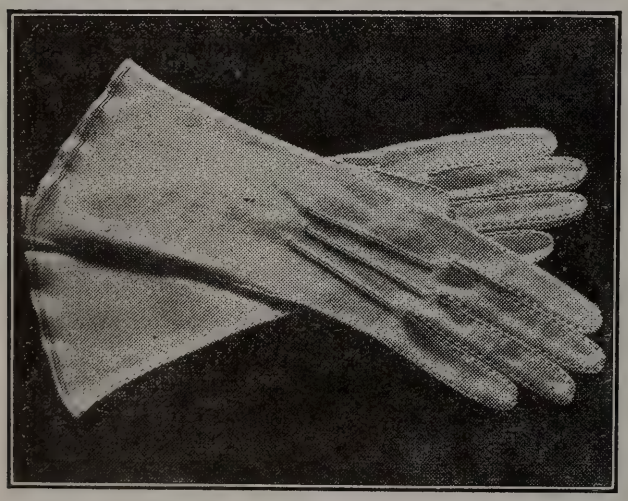
The London performance brought an illuminating commentary from F. Bonavia, London correspondent of the *New York Times:*

"Here at least there is no faltering, no adapting of one's thoughts to the fashion of the day, no experimenting with new, untried tools. Modal harmony there is, but modal harmony is the very breath of life to Vaughan Williams and always has been. In others — including some of the pupils — it has become an affectation; it is perfectly natural to him.

"It is significant that in this symphony Vaughan Williams reverts to his earlier style, the style that gave us the Fantasia on a Theme of Tallis. And although divided in four movements it is all pervaded by the same spirit. The orchestra is comparatively small, having but two horns in place of the usual four, and there is nowhere anything like a climax of great sonority; yet nowhere does one feel the slightest need for greater variety either in tone or texture. The reason is not far to seek.

"The motive power is given not by an academic trick but by a spiritual impulse which guides the hand of the artist and leads him to express himself in the simplest manner. What he has to say does not need the addition of questionable ornament, and his thought is averse to rhetoric. The charm of the work is in the ideas it presents rather than in the manner of presentation, although anyone who has dabbled in musical composition must know that it is far more difficult to present an idea without than with elaborations.

"How we shall come to regard this symphony when we know it well



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it is impossible to surmise at present. Its simplicity and its sincerity may well create a new fashion, based not on imitation but on those elemental principles of artistic honesty and integrity which give it its true strength and character. It may in time be regarded as Vaughan Williams' best achievement, even though during the first performance the first section, in which the composer lingers and plays with one of his favorite harmonic combinations, seemed slightly overlong.

"But it is obviously the work of a man whose faith is entire and whose courage rises above conventions. It needed courage of a rare kind to return to the earlier style, after the experiments of the piano concerto, of the Fourth symphony and the string sextet. Only a profound faith could have suggested ideas so remote from the torment and turmoil of today.

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ENTR'ACTE

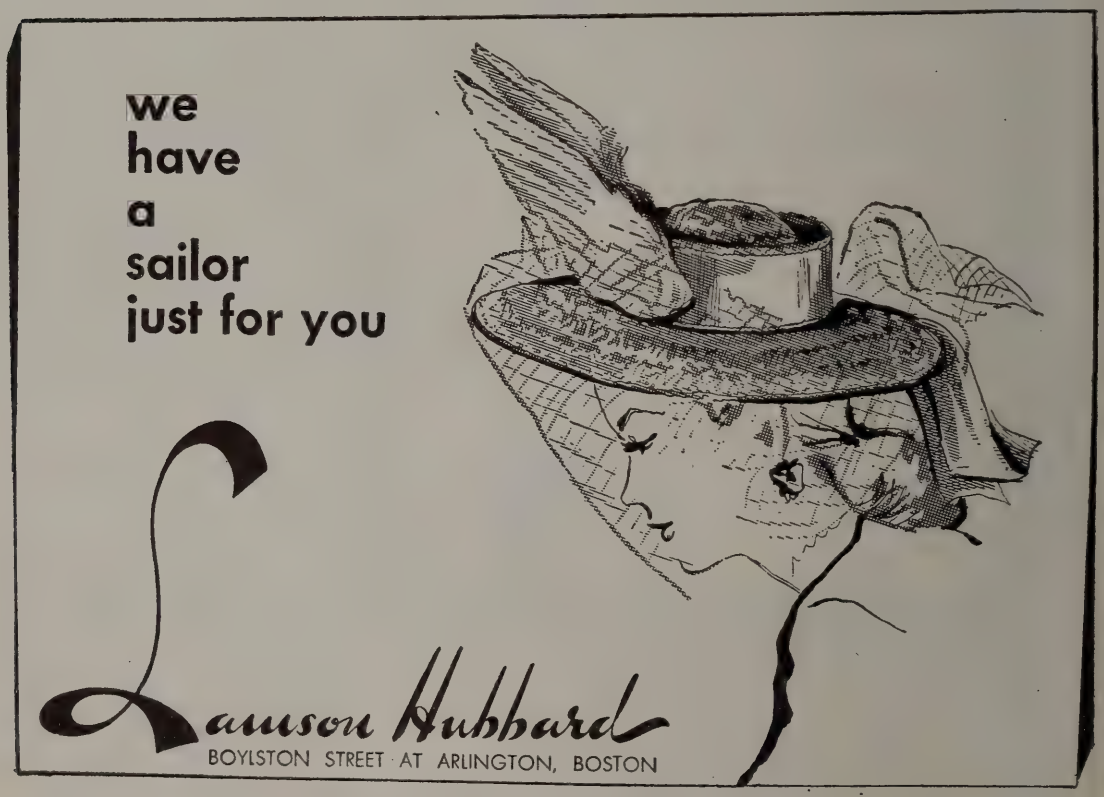
SHOULD MUSIC BE NATIONAL?

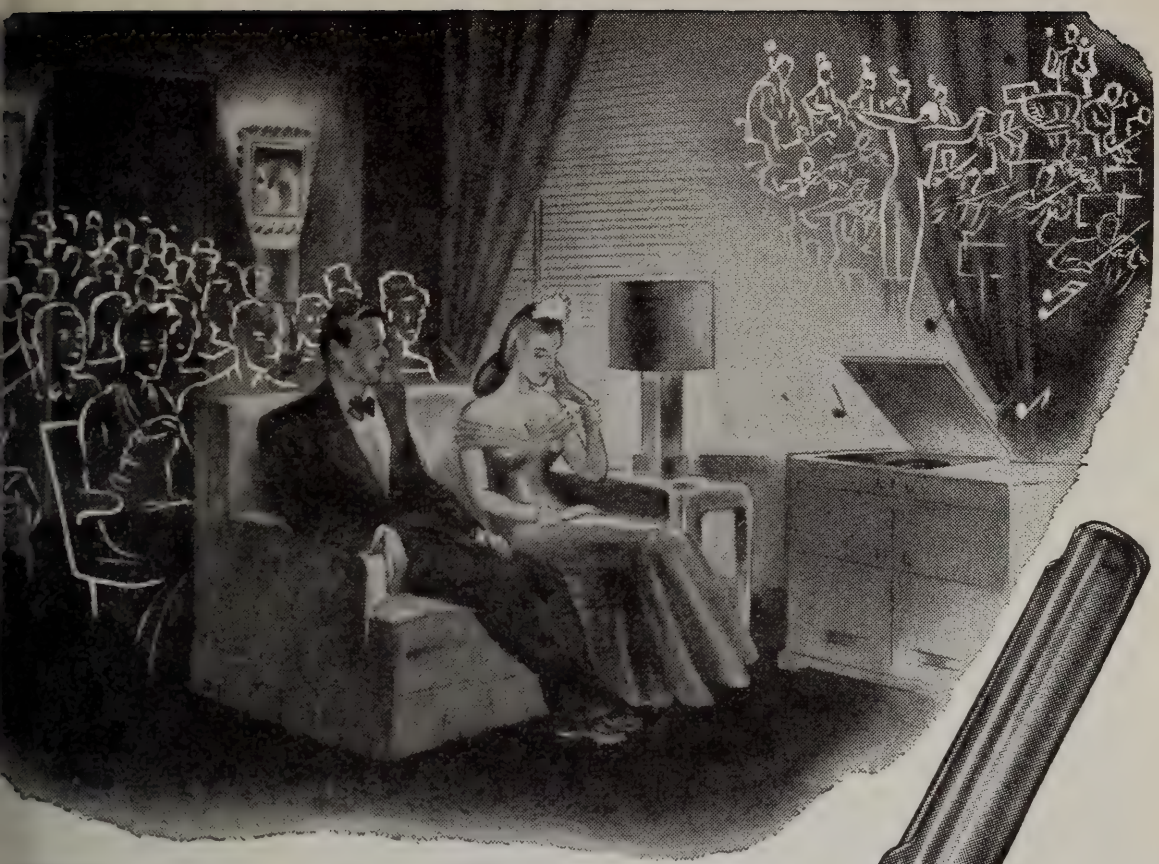
By Ralph Vaughan Williams

(Quoted from "National Music," Oxford University Press)

Whistler used to say that it was as ridiculous to talk about national art as national chemistry. In saying this he failed to see the difference between art and science.

Science is the pure pursuit of knowledge and thus knows no boundaries. Art, and especially the art of music, uses knowledge as a means to the evocation of personal experience in terms which will be intelligible to and command the sympathy of others. These others must clearly be primarily those who by race, tradition, and cultural experience are the nearest to him; in fact those of his own nation, or other kind of homogeneous community. In the sister arts of painting and poetry this factor of nationality is more obvious, due in poetry to the Tower of Babel and in painting to the fact that the painter naturally tends to build his visual imagination on what he normally sees around him. But unfortunately for the art of music some misguided thinker, probably first cousin to the man who invented the unfortunate phrase





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"a good European," has described music as "the universal language." It is not even true that music has an universal vocabulary, but even if it were so it is the use of the vocabulary that counts and no one supposes that French and English are the same language because they happen to use twenty-five out of twenty-six of the letters of their alphabet in common. In the same way, in spite of the fact that they have a musical alphabet in common, nobody could mistake Wagner for Verdi or Debussy for Richard Strauss. And, similarly, in spite of wide divergencies of personal style, there is a common factor in the music say of Schumann and Weber.

And this common factor is nationality. As Hubert Parry said in his inaugural address to the Folk Song Society of England, "True Style comes not from the individual but from the products of crowds of fellow-workers who sift and try and try again till they have found the thing that suits their native taste. . . . Style is ultimately national."

I am speaking, for the moment, not of the appeal of a work of art, but of its origin. Some music may appeal only in its immediate surroundings; some may be national in its influence and some may transcend these bounds and be world-wide in its acceptance. But we may be quite sure that the composer who tries to be cosmopolitan from the outset will fail, not only with the world at large, but with his own

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people as well. Was anyone ever more local, or even parochial, than Shakespeare? Even when he follows the fashion and gives his characters Italian names they betray their origin at once by their language and their sentiments.

Possibly you may think this an unfair example, because a poet has not the common vocabulary of the musician, so let me take another example.

One of the three great composers of the world (personally I believe the greatest) was John Sebastian Bach. Here, you may say, is the universal musician if ever there was one; yet no one could be more local, in his origin, his life work, and his fame for nearly a hundred years after his death, than Bach. He was to outward appearance no more than one of a fraternity of town organists and "town pipers" whose business was to provide the necessary music for the great occasions in church and city. He never left his native country, seldom even his own city of Leipzig. "World Movements" in art were then unheard of; moreover, it was the tradition of his own country which inspired him. True, he studied eagerly all the music of foreign composers that came his way in order to improve his craft. But is not the work of Bach

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built up on two great foundations, the organ music of his Teutonic predecessors and the popular hymn tunes of his own people? Who has heard nowadays of the cosmopolitan hero Marchand, except as being the man who ran away from the Court of Dresden to avoid comparison with the local organist Bach?

In what I have up to now said I shall perhaps not have been clear unless I dispose at once of two fallacies. The first of these is that the artist invents for himself alone. No man lives or moves or could do so, even if he wanted to, for himself alone. The actual process of artistic invention, whether it be by voice, verse or brush, presupposes an audience; someone to hear, read or see. Of course the sincere artist cannot deliberately compose what he dislikes. But artistic inspiration is like Dryden's angel which must be brought down from heaven to earth. A work of art is like a theophany which takes different forms to different beholders. In other words, a composer wishes to make himself intelligible. This surely is the prime motive of the act of artistic invention and to be intelligible he must clothe his inspiration in such forms as the circumstances of time, place and subject dictate.

This should come unself-consciously to the artist, but if he consciously tries to express himself in a way which is contrary to his surroundings, and therefore to his own nature, he is evidently being,

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though perhaps he does not know it, insincere. It is surely as bad to be self-consciously cosmopolitan as self-consciously national.

The other fallacy is that the genius springs from nowhere, defies all rules, acknowledges no musical ancestry and is beholden to no tradition. The first thing we have to realize is that the great men of music close periods; they do not inaugurate them. The pioneer work, the finding of new paths, is left to the smaller men. We can trace the musical genealogy of Beethoven, starting right back from Philipp Emanuel Bach, through Haydn and Mozart, with even such smaller fry as Cimarosa and Cherubini to lay the foundations of the edifice. Is not the mighty river of Wagner but a confluence of the smaller streams, Weber, Marschner and Liszt?

I would define genius as the right man in the right place at the right time. We know, of course, too many instances of the time being ripe and the place being vacant and no man to fill it. But we shall never know of the numbers of "mute and inglorious Miltons" who failed because the place and time were not ready for them. Was not Purcell a genius born before his time? Was not Sullivan a jewel in the wrong setting?

I read the other day in a notice by a responsible music critic that "it only takes one man to write a symphony." Surely this is an entire

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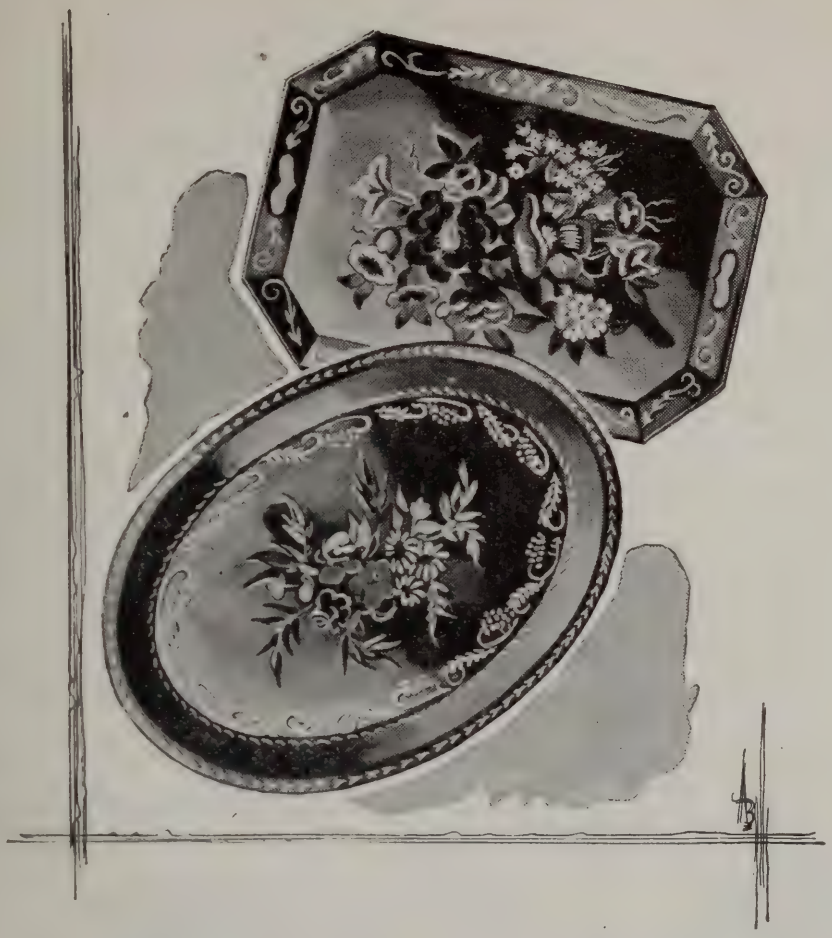

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misconception. A great work of art can only be born under the right surroundings and in the right atmosphere. Bach himself, if I may again quote him as an example, was only able to produce his fugues, his Passions, his cantatas, because there had preceded him generations of smaller composers, specimens of the despised class of "local musicians" who had no other ambition than to provide worthily and with dignity the music required of them: craftsmen perhaps rather than conscious artists. Thus there spread among the quiet and unambitious people of northern Germany a habit, so to speak, of music, the desire to make it part of their daily life, and it was into this atmosphere that John Sebastian Bach was born.

The ideal thing, of course, would be for the whole community to take to music as it takes to language from its youth up, naturally, without conscious thought or specialized training; so that, just as the necessity for expressing our material wants leads us when quite young to perfect our technique of speaking, so our spiritual wants should lead us to perfect our technique of emotional expression and above all that of music. But this is an age of specialization and delegation. We employ specialists to do more and more for us instead of doing it ourselves. We even get other people to play our games for us

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and look on shivering at a football match, instead of getting out of it for ourselves the healthy exercise and excitement which should surely be its only object.

Specialization may be all very well in purely material things. For example, we cannot make good cigars in England and it is quite right therefore that we should leave the production of that luxury to others and occupy ourselves in making something which our circumstances and climate permit of. The most rabid Chauvinist has never suggested that Englishmen should be forced to smoke impossible cigars merely because they are made at home. We say quite rightly that those who want that luxury and can afford it must get it from abroad.

Now there are some people who apply this "cigar" theory to the arts and especially to music; to music especially, because music is not one of the "naturally protected" industries like the sister arts of painting and poetry. The "cigar" theory of music is then this — I am speaking of course of my own country England, but I believe it exists equally virulently in yours: that music is not an industry which flourishes naturally in our climate; that, therefore, those who want it and can afford it must hire it from abroad. This idea has been prevalent among us for generations. It began in England, I think, in the early 18th century when the political power got into the hands of the entirely uncultured landed gentry and the practice of art was considered unworthy of a gentlemen, from which it followed that you had to hire

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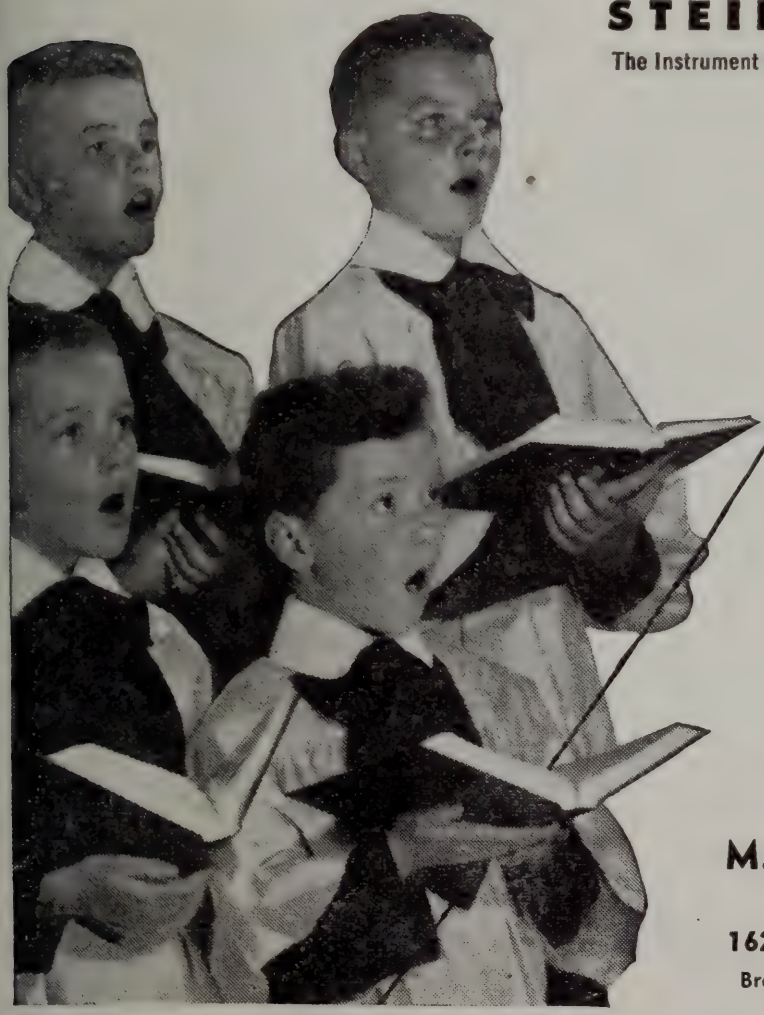

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a "damned foreigner" to do it for you if you wanted it, from which in its turn followed the corollary that the type of music which the foreigner brought with him was the only type worth having and that the very different type of music which was being made at home must necessarily be wrong. These ideas were fostered by the fact that we had a foreign court at St. James's who apparently did not share the English snobbery about home-made art and so brought the music made in their own homes to England with them. So, the official music, whether it took the form of Mr. Handel to compose an oratorio, or an oboe player in a regimental band, was imported from Germany. This snobbery is equally virulent to this day. The musician indeed is not despised, but it is equally felt that music cannot be something which is native to us and when imported from abroad it must of necessity be better.

Let me take an analogy from architecture. When a stranger arrives in New York he finds imitations of Florentine palaces, replicas of Gothic cathedrals, suggestions of Greek temples, buildings put up before America began to realize that she had an artistic consciousness of her own.

All these things the visitor dismisses without interest and turns to her railway stations, her offices and shops; buildings dictated by the necessity of the case, a truly national style of architecture evolved from national surroundings. Should it not be the same with music?

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As long as a country is content to take its music passively there can be no really artistic vitality in the nation. I can only speak from the experience of my own country. In England we are too apt to think of music in terms of the cosmopolitan celebrities of the Queen's Hall and Covent Garden Opera. These are, so to speak, the crest of the wave, but behind that crest must be the driving force which makes the body of the wave. It is below the surface that we must look for the power which occasionally throws up a Schnabel, a Sibelius, or a Toscanini. What makes me hope for the musical future of any country is not the distinguished names which appear on the front page of the newspapers, but the music that is going on at home, in the schools, and in the local choral societies.

Can we expect garden flowers to grow in soil so barren that the wild flowers cannot exist there? Perhaps one day the supply of international artists will fail us and we shall turn in vain to our own country to supply their places. Will there be any source to supply it from? You remember the story of the *nouveau riche* who bought a plot of land and built a stately home on it, but he found that no amount of money could provide him straightaway with the spreading cedars and immemorial elms and velvet lawns which should be the accompaniment of such a home. Such things can only grow in a soil prepared by years of humble toil.

Hubert Parry in his book, "The Evolution of the Art of Music,"

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has shown how music like everything else in the world is subject to the laws of evolution, that there is no difference in kind but only in degree between Beethoven and the humblest singer of a folk-song. The principles of artistic beauty, of the relationships of design and expression, are neither trade secrets nor esoteric mysteries revealed to the few; indeed if these principles are to have any meaning to us they must be founded on what is natural to the human being. Perfection of form is equally possible in the most primitive music and in the most elaborate.

The principles which govern the composition of music are, we find not arbitrary rules, nor as some people apparently think, barriers put up by mediocre practitioners to prevent the young genius from entering the academic grove; they are not the tricks of the trade or even the mysteries of the craft, they are founded on the very nature of human beings. Take, for example, the principle of repetition as a factor of design: either the cumulative effect of mere reiteration, such as we get in the Trio of the scherzo of Beethoven's Ninth Symphony, or in a cruder form in Ravel's Bolero; or the constant repetition of a ground bass as in Bach's organ Passacaglia or the finale of Brahms's Fourth Symphonly. Travellers tell us that the primitive savage as soon as he gets as far as inventing some little rhythmical or melodic

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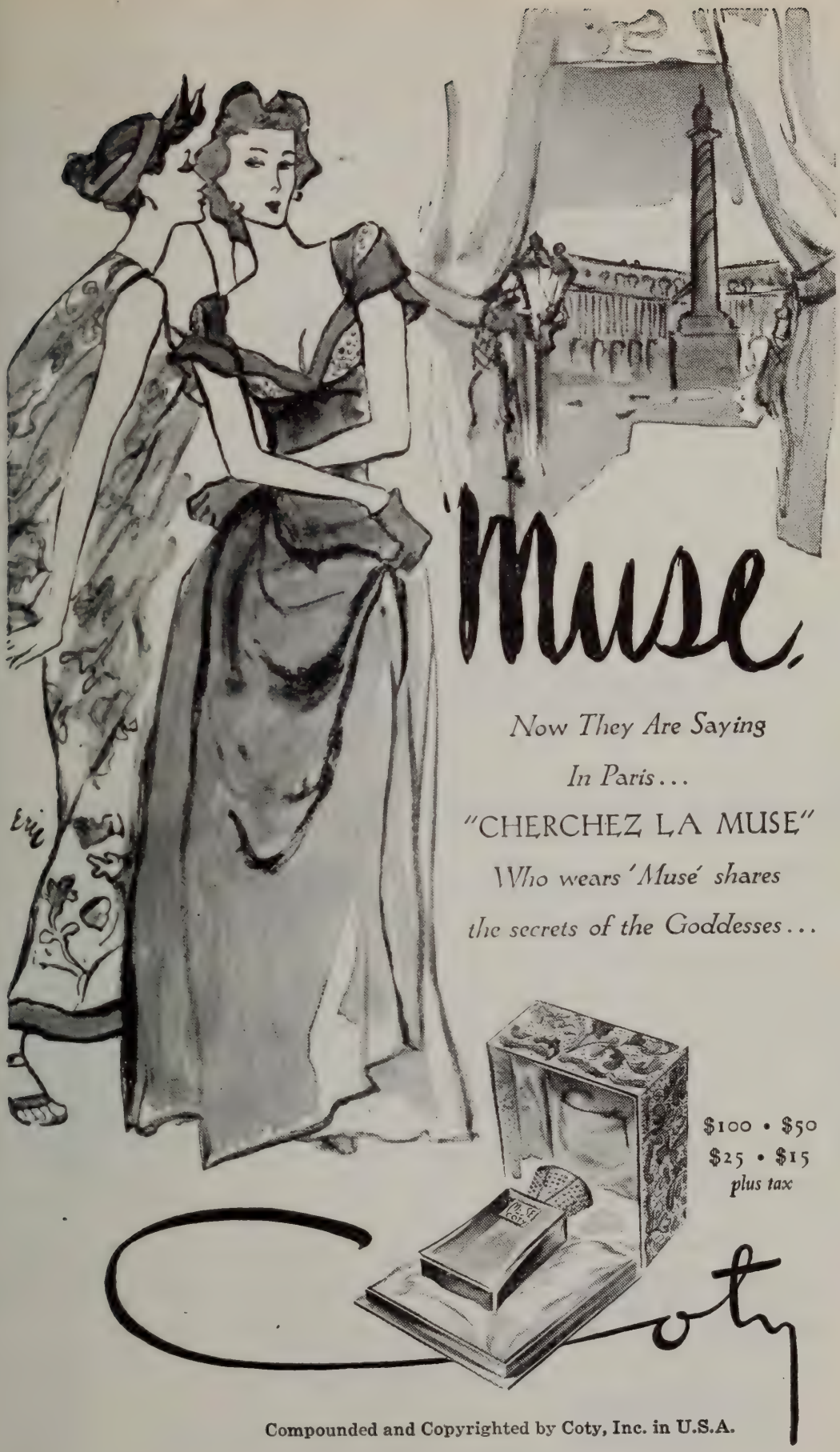

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pattern will repeat it endlessly. In all these cases we have illustrations of the fundamental principle of emphasis by repetition.

After a time the savage will get tired of his little musical phrase and will invent another and often this new phrase will be at a new pitch so as to bring into play as many new notes as possible. Why? Because his throat muscles and his perceptive faculties are wearied by the constant repetition.

Is not this exactly the principle of the second subject of the classical sonata, which is in a key which brings into play as many new sounds as possible? Then we have the principle of symmetry also found in primitive music when the singer, having got tired in turn with his new phrase, harks back to the old one.

And so I could go on showing you how Beethoven is but a later stage in the development of those principles which actuated the primitive Teuton when he desired to make himself artistically intelligible.

The greatest artist belongs inevitably to his country as much as the humblest singer in a remote village — they and all those who come between them are links in the same chain, manifestations on their different levels of the same desire for artistic expression, and, moreover, the same nature of artistic expression.

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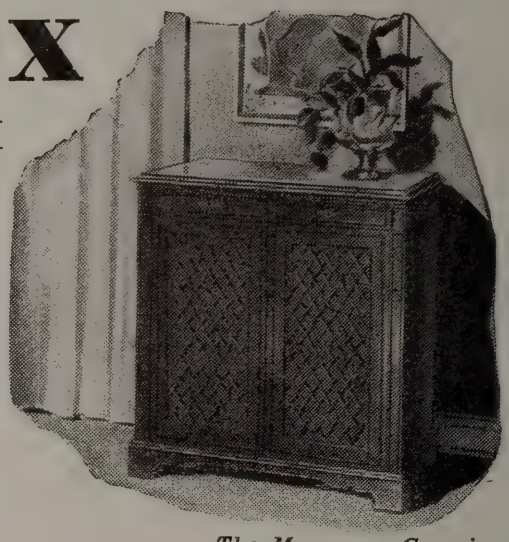

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I am quite prepared for the objection that nationalism limits the scope of art, that what we want is the best, from wherever it comes. My objectors will probably quote Tennyson and tell me that "We needs must love the highest when we see it" and that we should educate the young to appreciate this mysterious "highest" from the beginning. Or perhaps they will tell me with Rossini that they know only two kinds of music, good and bad. So perhaps we had better disgress here for a few moments and try to find out what good music is, and whether there is such a thing as absolute good music; or even if there is such an absolute good, whether it must not take different forms for different hearers. Myself, I doubt if there is this absolute standard of goodness. I think it will vary with the occasion on which it is performed, with the period at which it was composed and with the nationality of those that listen to it. Let us take examples of each of these – firstly, with regard to the occasion. The Venusberg music from Tannhäuser is good music when it comes at the right dramatic moment in the opera, but it is bad music when it is played on an organ in church. I am sorry to have to tell you that this is not an imaginery experience. A waltz of Johann Strauss is good music in its proper place as an accompaniment to dancing and festivity, but it would be bad

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music if it were interpolated in the middle of the St. Matthew Passion. And may we not even say that Bach's B minor Mass would be bad music if it were played in a restaurant as an accompaniment to eating and drinking?

Secondly, does not the standard of goodness vary with time? What was good for the 15th Century is not necessarily good for the 20th. Surely each new generation requires something different to satisfy its different ideals. Of course there is some music that seems to defy the ravages of time and to speak a new message to each successive generation. But even the greatest music is not eternal. We can still appreciate Bach and Handel or even Palestrina, but Dufay and

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Dunstable have little more than an historical interest for us now. But they were great men in their day and perhaps the time will come when Bach, Handel, Beethoven, and Wagner will drop out and have no message left for us. Sometimes of course the clock goes round full circle and the 20th century comprehends what had ceased to have any meaning for the 19th. This is the case with the modern revival of Bach after nearly one hundred and fifty years of neglect, or the modern appreciation of Elizabethan madrigals. There may be many composers who have something genuine to say to us for a short time and for that short time their music may surely be classed as good. We all know that when an idiom is new we cannot detect the difference between the really original mind and the mere imitator. But when the idiom passes into the realm of everyday commonplace then and then only we can tell the true from the false. For example, any student at a music school can now reproduce the tricks of Debussy's style, and therefore it is now, and only now, that we can discover whether Debussy had something genuine to say or whether when the secret of his style becomes common property the message of which that style was the vehicle will disappear.

Then there is the question of place. Is music that is good music

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for one country or one community necessarily good music for another? It is true that the great monuments of music, the Missa Papae Marcelli, or the St. Matthew Passion, or the Ninth Symphony, or Die Meistersinger, have a world wide appeal, but first they must appeal to the people, and in the circumstances where they were created. It is because Palestrina and Verdi are essentially Italian and because Bach, Beethoven and Wagner are essentially German that their message transcends their frontiers. And even so, the St. Matthew Passion, much as it is loved and admired in other countries, must mean much more to the German, who recognizes in it the consummation of all that he learnt from childhood in the great traditional chorales which are his special inheritance. Beethoven has an universal meaning, but to the German, who finds in it that same spirit exemplified in its more homely form in those Volkslieder which he learnt in his childhood, he must also have a specialized meaning.

Every composer cannot expect to have a world-wide message, but he may reasonably expect to have a special message for his own people and many young composers make the mistake of imagining they can be universal without at first having been local. Is it not reasonable to suppose that those who share our life, our history, our customs, our climate, even our food, should have some secret to impart to us which the foreign composer, though he be perhaps more imaginative, more

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powerful, more technically equipped, is not able to give us? This is the secret of the national composer, the secret to which he only has the key, which no foreigner can share with him and which he alone is able to tell to his fellow countrymen. But is he prepared with his secret? Must he not limit himself to a certain extent so as to give his message its full force? For after all it is the millstream forcing its way through narrow channels which gathers strength to turn the water-wheel. As long as composers persist in serving up a second hand the externals of the music of other nations, they must not be surprised if audiences prefer the real Brahms, the real Wagner, the real Debussy, or the real Stravinsky to their pale reflections.

What a composer has to do is to find out the real message he has to convey to the community and say it directly and without equivocation. I know there is a temptation each time a new star appears on the musical horizon to say, "What a fine fellow this is, let us try and do something like this at home," quite forgetting that the result will not sound at all the same when transplanted from its natural soil. It is all very well to catch at the prophet's robe, but the mantle of Elijah is apt, like all second-hand clothing, to prove the worst of

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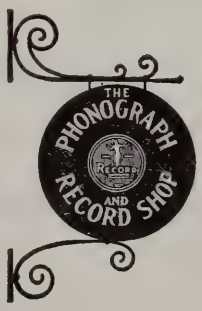

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misfits. How is the composer to find himself? How is he to stimulate his imagination in a way that will lead him to voicing himself and his fellows? I think that composers are much too fond of going to concerts — I am speaking now, of course, of the technically equipped composer. At the concert we hear the finished product. What the artist should be concerned with is the raw material. Have we not all about us forms of musical expression which we can take and purify and raise to the level of great art? Have we not all around us occasions crying out for music? Do not all our great pageants of human beings require music for their full expression? We must cultivate a sense of musical citizenship. Why should not the musician be the servant of the state and build national monuments like the painter, the writer, or the architect?

"Come muse, migrate from Greece and Ionia,
Cross out please those immensely overpaid accounts,
That matter of Troy and Achilles' wrath, and Aeneas', Odysseus' wanderings,
Placard 'removed' and 'to let' on the rocks of your snowy Parnassus,
Repeat at Jerusalem, place the notice high on Jaffa's gate and on Mount Moriah,
The same on the walls of your German, French and Spanish castles, and Italian collections,
For know a better, fresher, busier sphere,
A wide, untried domain awaits, demands you."

Art for art's sake has never flourished among the English-speaking nations. We are often called inartistic because our art is unconscious. Our drama and poetry have evolved by accident while we thought we were doing something else, and so it will be with our music. The composer must not shut himself up and think about art; he must live with his fellows and make his art an expression of the whole life of the community. If we seek for art we shall not find it. There are very few great composers, but there can be many sincere composers.

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There is nothing in the world worse than sham good music. There is no form of insincerity more subtle than that which is coupled with great earnestness of purpose and determination to do only the best and the highest, the unconscious insincerity which leads us to build up great designs which we cannot fill and to simulate emotions which we can only experience vicariously. But, you may say, are we to learn nothing from the great masters? Where are our models to come from? Of course we can learn everything from the great masters and one of the great things we can learn from them is their sureness of purpose. When we are sure of our purpose we can safely follow the advice of St. Paul "to prove all things and to hold to that which is good." But it is dangerous to go about "proving all things" until you have made up your mind what is good for you.

First, then, see your direction clear and then by all means go to Paris, or Berlin, or Peking if you like and study and learn everything that will help you carry out that purpose.

We have in England today a certain number of composers who have achieved fame. In the older generation Elgar and Parry, among those of middle age Holst and Bax, and of the quite young Walton and Lambert. All these served their apprenticeship at home. There are

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several others who thought that their own country was not good enough for them and went off in the early stages to become little Germans or little Frenchmen. Their names I will not give to you because they are unknown even to their fellow countrymen.

I am told that when grape vines were first cultivated in California the vineyard masters used to try the experiment of importing plants from France or Italy and setting them in their own soil. The result was that the grapes acquired a peculiar individual flavour, so strong was the influence of the soil in which they were planted. I think I need hardly draw the moral of this, namely, that if the roots of your art are firmly planted in your own soil and that soil has anything individual to give you, you may still gain the whole world and not lose your own souls.

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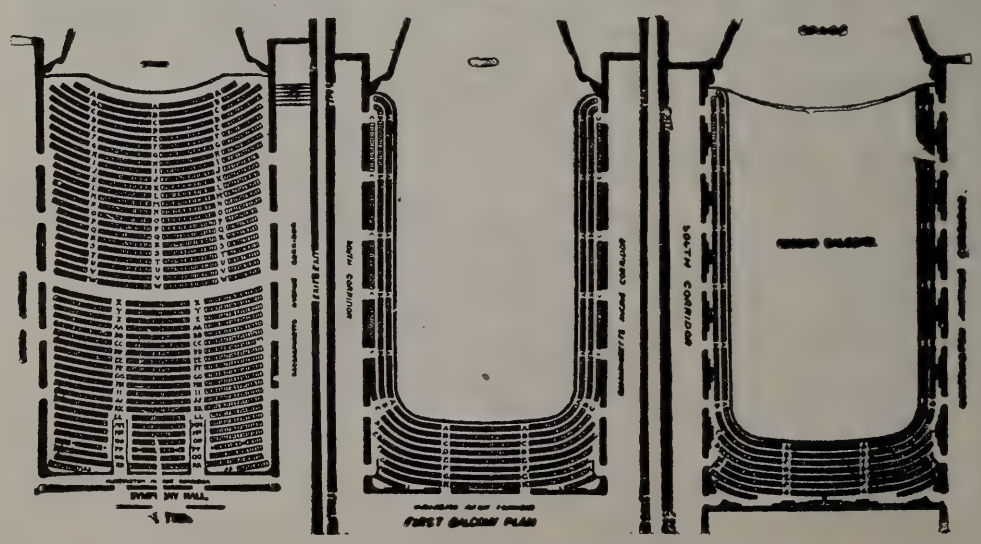

JASCHA HEIFETZ

JASCHA HEIFETZ was born at Vilna on February 2, 1901. He began his study of music as a child of three, being taught by his father, who was also a violinist. At five he entered the Royal School of Music at Vilna, and at six played Mendelssohn's Concerto in public. He graduated in the following year, and after two years' stay in St. Petersburg, where he took lessons with Leopold Auer, he appeared several times with the Symphony Orchestra in Odessa. At the age of ten he was taken to Berlin and Vienna, playing with orchestra under Arthur Nikisch, and Safanov. He extended his concert tours, played in Scandinavian cities in the first part of the war, and in 1916–17 gave recitals in Leningrad. In the autumn of 1917 he arrived in New York via Siberia and the Pacific Ocean. His first recital in Boston was on January 6, 1918. Mr. Heifetz has played with the Boston Symphony Orchestra January 3, 1919 (Beethoven's Concerto); March 15, 1929 (Brahms' Concerto); February 27, 1931 (Beethoven's Concerto); January 7, 1934 (Elgar's Concerto, at a Pension Fund concert); November 23, 1934 (Sibelius' Concerto); January 29, 1937 (Mendelssohn's Concerto); February 10, 1937 (Mendelssohn's Concerto, at a Pension Fund Concert in Carnegie Hall, New York); December 17, 1937 (Prokofieff's Second Concerto and Brahms' Concerto); December 22, 1938 (Beethoven's Concerto); February 9, 1940 (Prokofieff's Concerto No. 2); February 9, 1945 (Beethoven's Concerto).

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Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud MacCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Bronislaw Huberman (Tuesday afternoon concert, December 18, 1934); Jascha Heifetz (December 17, 1937); Paul Makovsky (Monday-Tuesday Series, December 2, 1940); Joseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946).

LIKE Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest, argue, threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-

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day practicalities as fingering and bowing.* For years the concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos — for its high musical content, and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say etymologists, derives from the Latin *"certare,"* to strive or wrestle.

"Your delightful summer holiday," wrote Elisabet von Herzogen-

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

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berg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the Violin Concerto* — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, pro-

* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.

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duces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general — the familiar and infinitely cherished "poetic" Brahms.

As usual in making his first venture in one of the larger forms, Brahms, with the expectant eyes of the musical world upon him, proceeded with care. In 1878, when he wrote his violin concerto, the composer of two highly successful symphonies and the much beloved *Deutsches Requiem* had nothing to fear for his prestige in these fields. About concertos, matters stood differently. His single attempt to date, the D minor Piano Concerto, had begun its career eighteen years before with a fiasco, and was to that day heard only on sufferance, out of the respect due to the composer of numerous far more biddable scores. In writing a violin concerto, Brahms was looked upon as a challenger of Beethoven, of Mendelssohn, and of his popular contemporary, Max Bruch.

Brahms wrote his concerto for Josef Joachim (Joachim's copy of the score is inscribed "To him for whom it was written"). It is to be

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taken for granted that Brahms, who had often consulted his old friend about such works as the First Piano Concerto and the First Symphony, should in this case have looked for the advice of the virtuoso who was to play it. Writing to Joachim early in the autumn of 1878, he hesitated about committing himself, yielding the manuscript for a performance in the coming winter. He even "offered his fingers" as an alternative, for a concert in Vienna. The score, with a fair copy of the solo part, which he sent for Joachim's inspection, was in its ultimate form of three movements, proper to concertos. He had first worked upon the symphonic procedure of two middle movements, but gave up the scherzo, and considerably revised the adagio. "The middle movements have gone," he wrote, "and of course they were the best! But I have written a feeble adagio." Kalbeck conjectures the derelict scherzo may have found its way into the Second Piano Concerto, where Brahms succumbed to the temptation of a symphonic four movement outlay.

There was an interchange of correspondence about the solo part, of which Brahms sent Joachim a rough draft on August 22. Joachim complained of "unaccustomed difficulties." The composer seems to have held his own with considerable determination. An initial performance for Vienna was discussed, and given up. The problem was

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approached once more in mid-December, when Brahms sent Joachim a "beautifully written" copy of the solo part, presumably with corrections. "Joachim is coming here," he then wrote from Vienna, "and I should have a chance to try the concerto through with him, and to decide for or against a public performance." The verdict is reported on December 21: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all."

It "came off" in Leipzig, at a Gewandhaus concert on New Year's Day, 1879. Joachim of course played, and Brahms conducted. The composer had protested a plan to have his C minor symphony played on the same programme, "because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove." Accordingly, Beethoven's Seventh ended the concert, which otherwise consisted of an overture, and some airs sung by Marcella Sembrich (then twenty-

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one), Joachim adding, for good measure, Bach's Chaconne. The critic Dörffel, in a rapturous review, admits: "as to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Yet Kalbeck reports a lack of enthusiasm, which he attributes to the soloist: "It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Apparently the violinist was not wholly attuned to the piece at first, for after he and Brahms had played it in Vienna, the latter wrote from that city: "Joachim played my piece more beautifully with every rehearsal, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda" (so much for concert behavior in Vienna, 1879). In April of that year, having further played the work in Budapest, Cologne, and twice in London, Joachim seems to have had a musical awakening. Writing to Brahms about further changes he said: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes."

"This concerto for violin is now more than half a century old," writes Lawrence Gilman in an analysis which is informative yet characteristically free from dry dissection. "It is still fresh, vivid, companionable – unaged and unaging.

"The main theme of the first movment (*Allegro non troppo,* D major, 3-4) is announced at once by 'cellos, violas, bassoons, and horns.

"This subject, and three contrasting song-like themes, together with an energetic dotted figure, *marcato,* furnish the thematic material of the first movement. The violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of

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passage-work, as preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is unforgettable.

"This feature is even more pronounced in the second movement (*Adagio,* F major, 2-4), where the solo violin, having made its compliments to the chief subject (the opening melody for oboe), announces a second theme, which it proceeds to embroider with captivating and tender beauty. Perhaps not since Chopin have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without ornateness, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

"The *Finale* (*Allegro giocoso, ma non troppo vivace,* D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish passage work, double-stopping, arpeggios. Also there is much spirited and fascinating music — music of rhythmical charm and gusto."

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with historical and descriptive notes by

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Three attributes of Rachmaninoff remain outstanding. As pianist, he revealed a titanic mastery of the keyboard, as unique as it was overpowering; as conductor, he interpreted with searching and evocative power; as composer, he strikingly embodied characteristics of the Russian genius. It is in these capacities that the Rachmaninoff Fund seeks to perpetuate the artistic standards in whose service Rachmaninoff won such a host of admirers.

Foremost aim of the Fund is the discovery and recognition of exceptional youthful talent in the three musical fields in which Rachmaninoff was eminent. Such recognition is in the form of practical career opportunities, so that this unknown mature talent may be heralded throughout the nation.

To accomplish this purpose nationwide contests are held first in the Fund's regional centers, now established in Boston, Philadelphia, Chicago, Cleveland, St. Louis, Dallas, San Francisco, and Los Angeles. Regional winners, after receiving substantial recognition within their home areas, subsequently compete in the national finals held in New York City.

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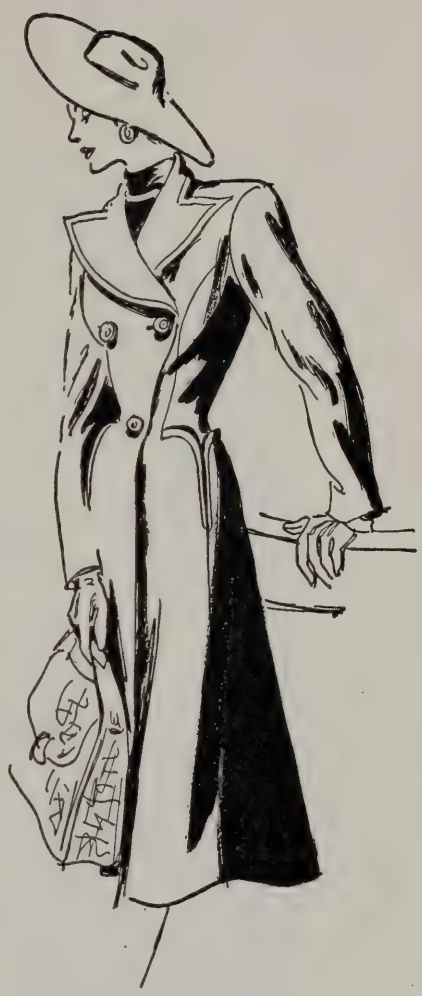

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So rigorous are the Fund's standards that from all regional auditions only one regional winner was declared — 18-year-old Gary Graffman in Philadelphia. In the same region 23-year-old Ruth Geiger was awarded the privilege of competing in the national finals.

Because of the interest generated throughout the country as a result of this first piano contest and the eagerness of young pianists to compete for the unusual career advantages offered, the Rachmaninoff Fund has announced a Second Piano Contest for the season of 1947–48, with regional auditions beginning in the fall of 1947. Regional winners are rewarded by an appearance with a regional symphony orchestra, a recital sponsored by the regional committee, and expenses paid to the national finals.

The national finals will be held in New York City in the spring of 1948. Principal prize for the national winner, among other rewards, is a nationwide tour of the United States under the combined management of the two leading concert bureaus of the country — Columbia Concerts, Inc. headed by Arthur Judson, and the National Concert & Artists Corporation headed by Marks Levine.

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By SERGEI RACHMANINOFF

Born at Onega in the Government of Novgorod, April 2, 1873; died in Beverly Hills, California, March 28, 1943

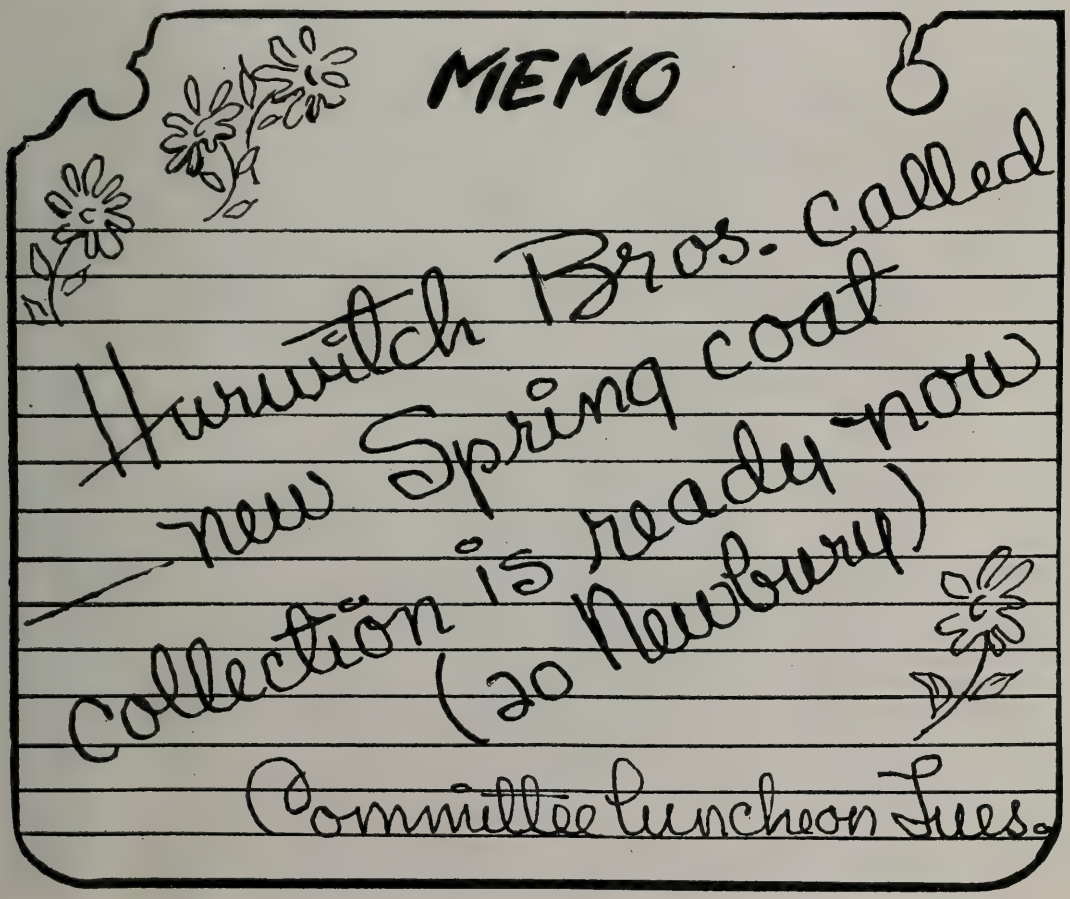
Rachmaninoff's Third Symphony was begun in the spring of 1935, and completed in the summer of 1936, at the composer's home on Lake Lucerne, in Switzerland.

The first performance was given by the Philadelphia Orchestra, Leopold Stokowski conducting, November 6, 1936.

The following orchestra is called for: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, xylophone, triangle, small drum, bass drum and cymbals, two harps, and strings.

RACHMANINOFF's most familiar symphony is his Second, in E minor, *Op.* 27, which he composed in 1906. His First, in D minor, *Op.* 13, written in 1895, was a "student work" which caused its creator "indescribable torture," according to his Memoirs, when it was badly performed at a Belaiev Concert in St. Petersburg in that year under Glazounov.* There is therefore a stretch of eleven years between his First and Second Symphonies; forty between the First and Third.

* His friends Taneiev and Rimsky-Korsakov and the critic Cui added to his humiliation and self-abasement by roundly condemning the symphony. Rachmaninoff obtained the score from the publisher and locked it in his desk, according to information furnished by Miss Sophie Satin, the composer's sister-in-law. It was never seen again, and is supposed to have been lost or destroyed at the time of the Revolution. The orchestral parts were recently discovered and the symphony restored and so performed in Moscow in the autumn of 1945.



On the occasion of the first American performance of the Third Symphony, Lawrence Gilman provided this description of it:

"This Symphony is characterized by a profusion of those sweeping cantabile phrases, darkened by moods of melancholy brooding and impassioned stress, which are typical of Rachmaninoff's instrumental creations. Sombre, lyrical, defiant, it is a work wholly representative of the Slavic genius and of Mr. Rachmaninoff in particular, by reason of certain unmistakable turns of phrase and of orchestral rhythm and diction.

"The Symphony is in three divisions. The first is an *Allegro moderato,* begun by a slow introduction of four bars, *Lento.* The second is unusual in form — an *Adagio non troppo,* linked with a long section in fast tempo, *Allegro vivace,* and closing with a return of the *Adagio* mood and pace. In the Finale almost half the middle section is devoted to fugal treatment of a subject derived from the first theme of the movement.

"The first movement is introduced by four measures in which a melancholy tune is sung in unison by a muted solo 'cello, horn, and two clarinets, without accompaniment. There is a fermata; and an upward rush of strings and woodwind above emphatic chords of the brass and percussion, *Allegro moderato,* begins the main movement, with the first theme (A minor, *dolce e espressivo*), exposed by oboes and bassoons in thirds, above a swaying accompaniment figure of the second violins, which has prominence in the development. Strings

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continue this theme, with a subsidiary based on a triplet figure in imitation. The second theme is heard from the 'cellos, in E major, *dolce cantabile,* with a woodwind accompaniment of syncopated chords. This cantilena is enlarged expressively by the unison and octave strings. There is a subsidiary cantilena in F for the strings. In the development section the theme of the movement's slow introduction is recalled, and it is heard in the coda, on the brass.

"The second movement opens with an introductory horn theme, a romantic melody (*Adagio ma non troppo,* 3-4 time) supported by harp chords. At the tenth measure, the first chief theme (C sharp major) is heard as a violin solo against a background of sustained chords of the woodwind and horns. All the violins, in unison, take this up and carry it to a forte. There is a second subject, begun by solo flute above an accompaniment of divided strings, which sounds like an offshoot of the E major 'cello theme of the first movement — but doubtless the resemblance is fortuitous. There is an impassioned crescendo, and a fortissimo; then the music sinks to a pianissimo, as the solo flute recalls the first chief theme of the movement. The strings again speak ardently in their favorite lyric vein. There is a poco accelerando, on an agitated figure begun by the violins. The *Adagio* becomes an *Allegro vivace,* in 3-4 time, initiated by a subject for strings and wood, in which prominent use is made of a springing triplet figure heard first on the strings and afterward exchanged among the wind instruments, together with an exuberant motif for the strings introduced by an ascending run of sixteenth-notes. The

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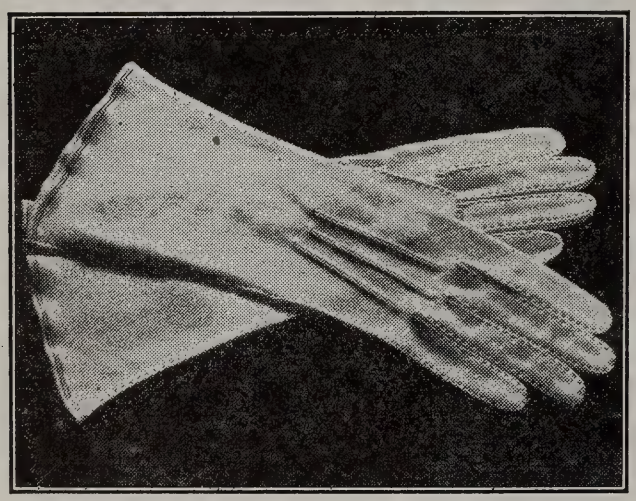
climax of this *Allegro vivace* section occurs in the form of a complex of ascending and descending chromatic passages, *fortissimo.* The harp chords of the slow introduction return, with a long-held C sharp of a horn against tremolos of the muted violins. The slower tempo of the beginning is gradually re-established; the lyric, meditative mood returns; and the movement ends *Adagio.*

"The Finale begins, *Allegro,* with an impetuous upward-rushing figure of the violins and woodwind, introducing at once, *fortissimo,* the chief theme (violins and violas in unison, A major, 4-4 time). Another of those cantabile string subjects with which the Symphony abounds is heard in the tonic key, and the tempo slows to *Andante con moto.* But it is soon whipped up to an *Allegro,* then to *Allegro vivace;* Rachmaninoff the impassioned lyrist turns contrapuntal and energetic, and for almost half the movement, the music occupies itself with an extremely spirited fugal treatment of material derived from a subject based on the chief theme of the movement. The lyric mood returns before the end, but the close is *Allegro vivace,* full voiced and emphatic."



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"THE SONG OF SONGS," Second Biblical Solo Cantata for Soprano and Orchestra

By Lukas Foss

Born in Berlin, August 15, 1922

Lukas Foss composed "The Song of Songs" in the past summer on Cape Cod and at Peterborough, New Hampshire. It was written by commission of the League of Composers. It is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, two horns, three trumpets, two trombones, timpani, percussion (bass drum, suspended cymbals, tom-tom, small wood block, glockenspiel, xylophone), harp and strings.

The composer has chosen his text from "The Song of Solomon" (King James version). The first of the four movements is a free fugue combined with the variation form. The second movement is an aria in which the second verse is a virtual repetition, musically speaking. The third movement takes the form of a dramatic recitative, leading by way of an orchestral interlude directly into the finale, which the composer defines as a "Prayer."

I

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and come, thou south;
blow upon my garden;
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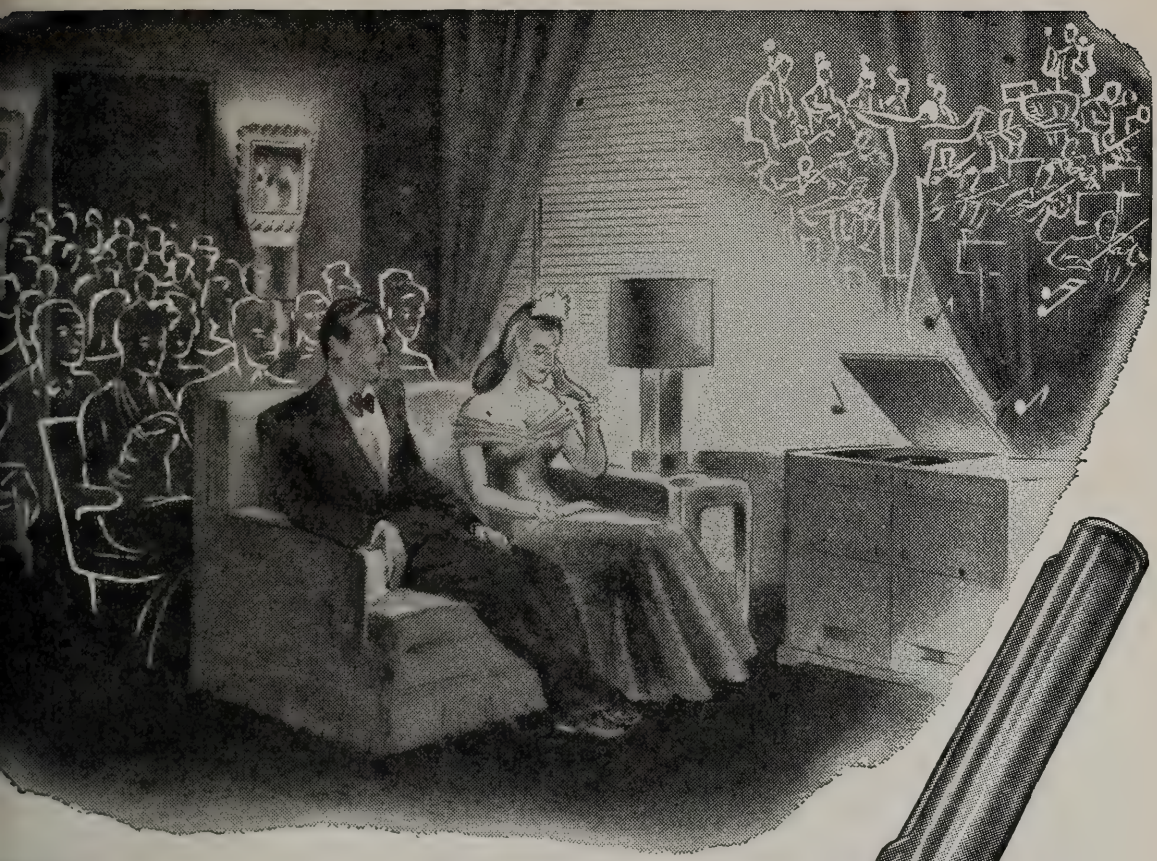
and the shadows flee away
blow upon my garden;
Until the day break,
and the shadows flee away
turn, my beloved,
and be thou like a roe or a young hart
upon the mountains of Bether.

II

Come, my beloved,
let us go forth into the field;
let us lodge in the villages.
Let us get up early to the vineyards;
let us see if the vine flourish,
whether the tender grape appear,
and the pomegranates bud forth:
there will I give thee my loves.

My beloved spake, and said unto me:
Rise up, my love, my fair one,
and come away.
For, lo, the winter is past,
the rain is over and gone;
the flowers appear on the earth;
the time of the singing of birds is come,
and the voice of the turtle is heard in our land:
Arise, my love, my fair one,
and come away.



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III

By night on my bed
I sought him whom my soul loveth:
I sought him, but I found him not;
I called him, but he gave me no answer.

The watchmen that went about the city
found me, they smote me,
they wounded me;
I charge you, O daughters, I charge you,
if ye find my beloved, that ye tell him,
that I am sick of love.

IV

Set me as a seal upon thine heart,
as a seal upon thine arm:
for love is strong as death.

Lukas Foss, having grown up in the United States, received his principal musical education, and reached his majority here, is generally considered what he naturally considers himself — an American composer. Born abroad (Berlin, August 15, 1922), he studied at the Paris *Conservatoire* from the age of eleven (1933) until he was fifteen, at which time (1937) he was brought to this country by his parents. At the *Conservatoire* he had studied piano with Lazare-Levy and com-

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position with Noël Gallon, continuing instruction he had had from Julius Herford. He attended the Curtis Institute of Music in Philadelphia, studying composition with Rosario Scalero and Randall Thompson, conducting with Fritz Reiner and piano with Isabelle Vengerova, and graduating with honors after three years. During the first three summers of the Berkshire Music Center he was a conductor-pupil of Dr. Koussevitzky and joined the composition class of Paul Hindemith, continuing his work with this composer at Yale University. He joined the faculty of the Berkshire Music Center last summer.

His symphonic piece, "The Prairie," drawn from the Cantata of the same title, was first performed by the Boston Symphony Orchestra, October 15, 1943. The Cantata was performed in Town Hall, New York, in 1944, under the direction of Robert Shaw, and in 1945 by the New York Philharmonic Orchestra under the direction of Artur Rodzinski. The "Ode" has been performed by the New York orchestra, the "Ode" and the Symphony in G by the Pittsburgh Symphony Society, the Piano Concerto on a Columbia Broadcasting network. There have been other orchestral performances. The Ballet "The Gift of the

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Magi" has been produced by the Ballet Theatre, and performed in Boston.

Mr. Foss has conducted as guest the Pittsburgh and Los Angeles Orchestras, the New York City Center and Philharmonic Stadium Orchestras, the CBS Orchestra. He became the official pianist of the Boston Symphony Orchestra in 1944.

There follows a list of the music by Lukas Foss. The earliest (unpublished) works are not included:

1937	4 Two-voiced Inventions, for piano
1937	Grotesque Dance, for piano
1937	Sonata for Violin and Piano
1938	3 Songs, with piano
1938	Set of 3 Pieces, for 2 pianos March — Andante — Concertino
1939	Sonatina, for piano
1939–40	2 Symphonic Pieces
1939–40	Music to the Tempest of Shakespeare (Pulitzer Scholarship Prize)
1940	Passacaglia, for piano
1940	Melodrama and Dramatic Song of Michael Angelo, for voice and piano
1940	*Cantata dramatica* for Orchestra, Solo Tenor, Chorus
1940	4 Preludes for Flute, Clarinet and Bassoon
1941	"We Sing," cantata for children

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1941	2 Pieces for orchestra: Dance Sketch and Allegro Concertante
1941	Duo for 'Cello and Piano
1941–42	Clarinet Concerto (later turned into a piano concerto)
1942	The Prairie (Cantata for 4 solo voices — Chorus — orchestra) (Awarded a citation by the N. Y. Music Critics Circle in 1944)
1942	The Prairie, Symphonic Piece
1943	Piano Concerto
1944	Fantasy-Rondo for Piano (Recorded by Concert-Hall Society)
1944	3 Pieces for Violin and Piano
1944	"Within These Walls," Ballet for Virginia Johnson
1944	"The Heart Remembers," Ballet for Humphrey and Weidman
1944	Ode for Orchestra
1944	Symphony in G (No. 1)
1945	"Tell this Blood," *a cappella* chorus
1945	"Gift of the Magi," Ballet for Ballet Theatre
1945	Pantomime for Orchestra
1945	Song of Anguish (from Isaiah) for Baritone and Orchestra (Commissioned by the Kulas Foundation)
1946	Capriccio for 'Cello and Piano (Commissioned by the Koussevitzky Music Foundation)
1946	Song of Songs (2nd Biblical Solo Cantata) for Soprano and Orchestra (Commissioned by the League of Composers)

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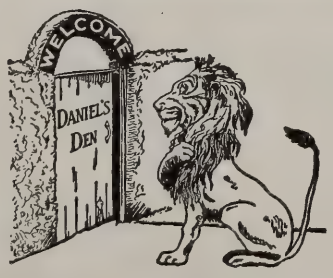

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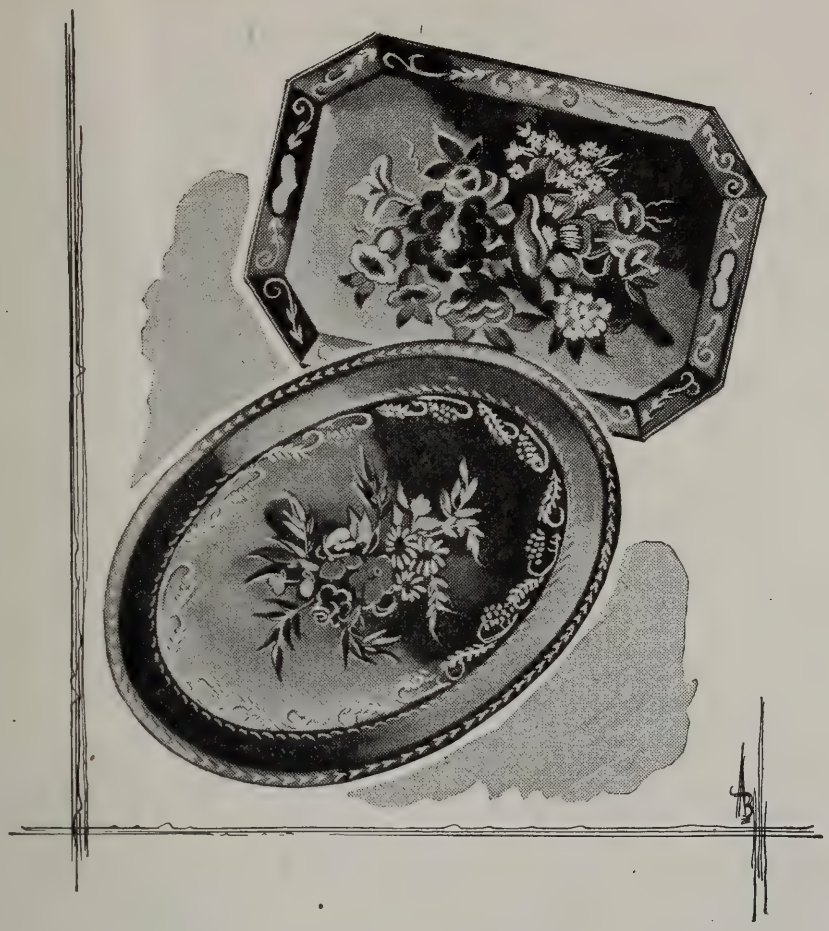

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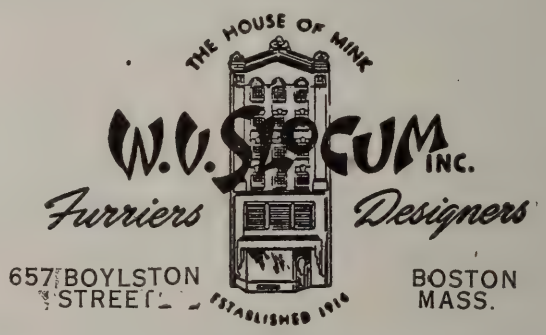

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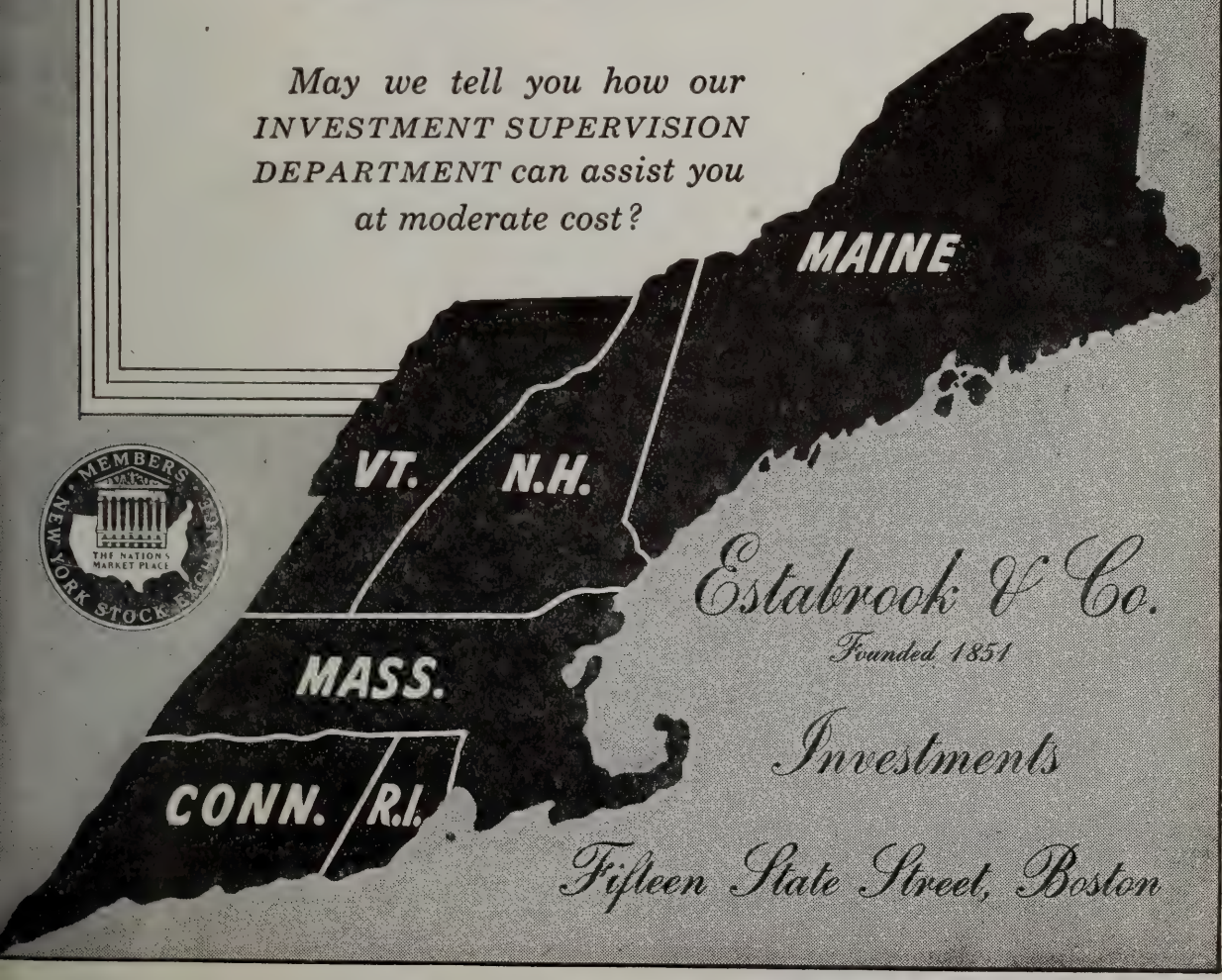

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LUKAS FOSS; AN EVALUATION

By Robert Strassburg

Mr. Strassburg, composer and teacher of music in New York, has been in close touch with Lukas Foss since the summer of 1940, when they were fellow students at the Berkshire Music Center.

The music of Lukas Foss is essentially bright in color, intense melodically, and invariably reveals clarity of formal design. Dramatic power is matched by lyric warmth and spaciousness of concept. The technical and formal procedures are rooted in the contrapuntal practices of the seventeenth and eighteenth centuries, utilizing the larger freedoms of the twentieth. There is little of the bitterness, cynicism, hysteria or aloofness common to many compositions created particularly between 1920 and 1938 by European and American composers. Instead, one finds the tonal devices, syntax and grammar of this period well assimilated in the services of a creative artist of vision and striving, who reaches out in an ever growing search for the things that give life its richness and meaning.

With Lukas Foss, this creative striving is linked with the spirit of serving the art of music. In recent letter (January 21, 1947) he cogently states his credo.

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The wisdom of Dr. Koussevitzky in advancing this spirit of service by engaging Mr. Foss as pianist of the Boston Symphony Orchestra, with the specific purpose of placing the composer in a secure artistic and economically sound position, becomes ever more laudable. This post has not only enabled the composer to live and work in music to the fullest extent, but has immeasurably advanced his abilities as orchestrator and conductor of his own music.

Lukas Foss started early on the road to creative music. He was seven, when his parents, realizing his innate musical aptitudes, placed him under the guidance of Julius G. Herford, a masterful teacher of composition and piano. From the outset he encouraged his pupil to discover his own values without imposing a special system or set of stylistic mannerisms. Deeply rooted in the spiritual and technical developments of Western music, as well as a pianist and choral conductor of distinction in pre-Hitler Germany, Mr. Herford guided young Foss's first experiences in composition, and in performing and

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analyzing the music of Bach, Haydn, Mozart and Beethoven. Over a period of four years, he succeeded in giving the youthful composer a sense of craftmanship, and an attachment to the genuine values of works of art, and in laying a sound foundation for the development of his phenomenal powers as a pianist.

In 1933 Lukas Foss left for further study in Paris. His music is greatly influenced by the typically French predilection for pregnant rhythm and declamation, united with masterly skill in counterpoint and tone painting. Contact with French music and musicians excited Foss's imagination and modified his style more than he realized.

When Lukas Foss, still a youngster, arrived in America, he was engulfed by the dynamism of our society. The verticalism of our cities, our diffuse rural and urban culture, our turbulent industrialism, and our untiring search for new effects of sound, rhythm and color, challenged his imagination as never before. While he was pursuing further studies in composition, conducting, piano, and orchestration with Rosario Scalero, Fritz Reiner, Isabelle Vengerova, and Randall Thompson at the Curtis Institute, as he had formerly with Julius Herford and Felix Wolffes, he was avidly reading the works of American poets and novelists. He explored the theatres and concert halls, taking great interest in the music of Aaron Copland, Roy Harris, and George Gershwin, as well as in jazz and swing. "It was a period"

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he writes, "of discovering America for myself, and I felt very passionately part of this country."

It was during this period 1940–41 that the composer studied with Paul Hindemith at Yale, having first entered his composition class during the opening season of the Berkshire Music Center in 1940. "Paradoxically," he writes, "it was during this time that I threw off the Hindemith stamp which influenced my earlier work (though Hindemith and Stravinsky are still favorites with me)."

In Carl Sandburg's epic poem, "The Prairie," he first experienced the power of the written word that best expressed the vitality of this country. In a recent letter (February 15, 1947) he states that "Sandburg's poem, whatever its actual value may be, came to my attention just at the right moment . . . and I proceeded to set this huge epic, the biggest project I ever embarked on (1941–42). With immense love, I set each word, and with this work developed a musical sensitivity for the English language, and vocal style born directly out of the 'word.' "The 'word,' for me, is not merely a stimulant, nor is it a pattern which has to be adapted to my melodies. It is the very source out of which the music grows."

In the music of "The Prairie,"* we find a new sense of humanity,

* A symphonic synthesis of it was introduced by the Boston Symphony Orchestra, October 1943.

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a reaching out, a broad vision inspired by Carl Sandburg's humanistic Americana that has its roots not only in America, but wherever the land is tilled. This 50-minute cantata for four soloists, chorus and orchestra was introduced in New York by Robert Shaw and the Collegiate Chorale in 1944. It has a broad range of expression. Tender love songs, dance rhythms, driving, aggressive, massed choral effects, clashing sonorities, are all controlled and well-proportioned. Each movement, growing out of well-defined motives, is filled with the warmth of life, and reveals lyric powers of persuasion that places Lukas Foss in the vanguard of those composers seeking to develop a living art language free of artificial theatricality.

The general acclaim accorded this music stimulated the composer to such an extent that he immediately embarked on a number of new works. Within fifteen months (1944–1945) he composed the "Ode" for orchestra, the "Symphony in G," two ballets, "Within These Walls" for Virginia Johnson, and "The Heart Remembers" for Humphrey and Weidman, and several smaller works.

The "Symphony in G" is an impelling work and marks a step forward in Foss's development. He regards it as one of the most joyful optimistic things he has written, quite different from the tragic Ode which he had sketched in preceding weeks. It is his first large

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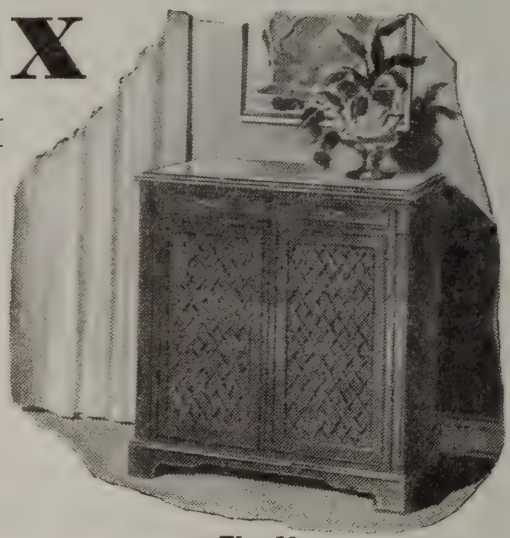

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work in the traditional symphonic pattern, and he shows a greater sense of assurance in handling the orchestral palette. One no longer feels the presence of the pianistic element in orchestral dress, as was the case to a certain extent in the orchestration of "The Prairie." Further insight into orchestral color occurs in the vivacious score of the Ballet "Gift of the Magi" composed for the American Ballet Theatre in 1945. Although the composer has not found it easy to translate his lucid pianistic sketches into similarly lucid orchestral textures, the recent Carnegie Hall performance of the "Pantomime for Orchestra" (February 5, 1947) by the Baltimore Symphony, has shown that he is more aware of the importance of transmitting his ideas in terms of their true orchestral values than ever before. Having completed four orchestral works, he once more turned to the vocal medium.

In Foss's opinion, the two Biblical Cantatas, for solo voice and orchestra, mark a new stage of development.

"In the last two years," he writes, "I went through an inner metamorphosis. At least my music seems to give evidence of this fact. I started studying seventeenth and eighteenth century music with renewed intensity, because it had become apparent to me that the

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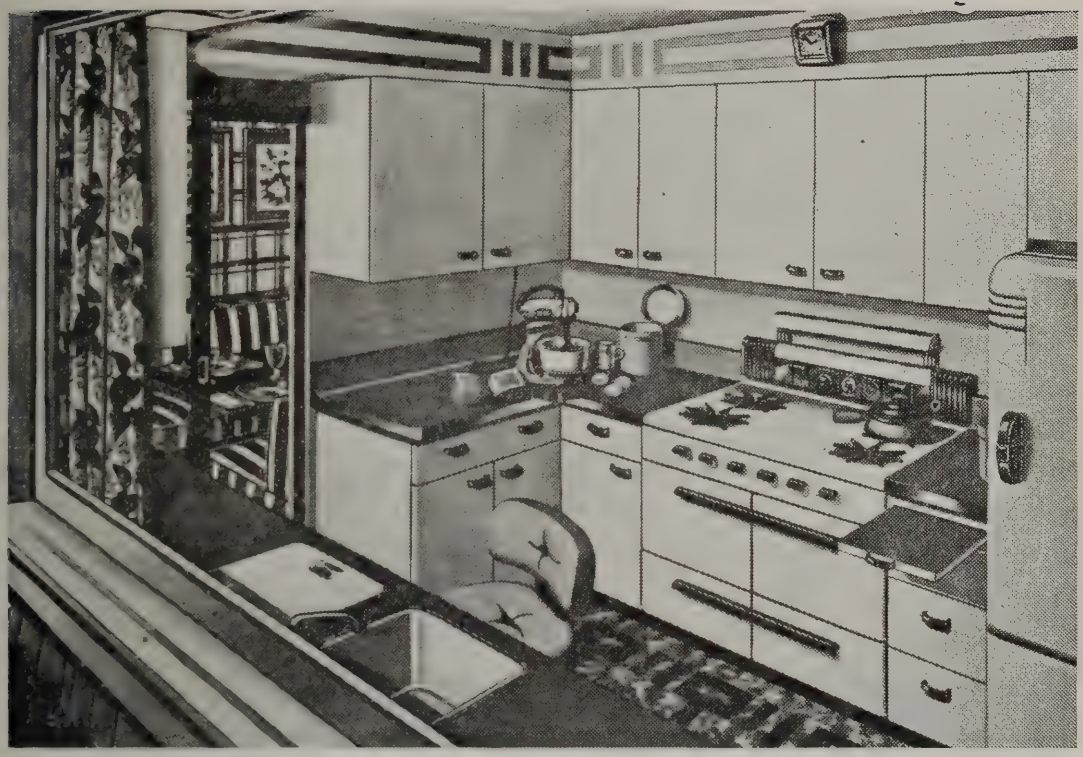

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late nineteenth and twentieth century composer commands an increasingly limited field of expression."

The first cantata, "Song of Anguish," composed in 1945 for baritone and orchestra, and unperformed up to this date, is a puissant, granitic realization of the prophetically tragic words of Isaiah. Dark, strident harmonic colors, violent shifting rhythms, a vocal melodic line that competes with and fights the orchestra, characterizes this forceful dramatic quasi-religious music. It is music far from the impersonal self-negating spirit of Palestrina, and far from the intensely personal Protestant faith of Bach. Lukas Foss is not alone in the contemporary tendency to seek assurance, guidance and poetry in the sacred texts and cast them in intellectual, if perfervid expressions. It is possible that this tendency is the forerunner of a genuine spiritual change, a striving toward a new moral climate.

At the opposite pole of the brooding "Song of Anguish" is "The Song of Songs," drawn from the text of the Old Testament "Song of Solomon." The composer feels that "The Song of Songs," composed in 1946 for soprano and orchestra and completed at the MacDowell Colony last summer, is different from all his previous works. In his opinion, "The music strives for an ever greater presentation of the spirit of the word. Perhaps it is a little closer to the far-off goal

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I set myself." The desire to emulate the spirit and means of Bach dominates this work. Nevertheless, the musical physiognomy of Foss is apparent on every page.

The difference between "The Song of Songs" and preceding works is one of spirit rather than of technical means. In all of Foss's music, there is consistency of idiom and usage that is easily identifiable by ear. Thus we find, in the opening measures of nearly all his works, an upward leaping melodic motive that recurs consistently in the body of the composition. The tendency to expand short melodic phrases sequentially, and explore their possibilities exhaustively, usually through contrapuntal means, is prevalent everywhere. Rapidly shifting rhythmic accents over slowly changing harmonic roots, basses that move with the eloquent logic found in the music of Bach and Handel; coloration of essentially diatonic lines by chromatic tones; a great variety of harmonic sequences; coloristic orchestration as well

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as contrapuntal interplay between the different instrumental groups; the use of the single pivot or hinge tone as a means of swinging from one movement or section to another — these are some of the means by which we identify Foss's style.

In my opinion, the music of Lukas Foss has a large measure of that power which we associate with the music of the past. Although his output may be of unequal merit, his dramatic fervor in questionable taste at times, the over-all picture is one of music inspired by clear and well conceived motives, having an immense amount of vitality, direct, exciting, and full of promise of greater things to come. Its power to move us may be due, as Emerson once remarked, to the fact that, "In every work of genius, we recognize our own rejected thoughts; they come back to us with a certain alienated majesty."

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ENTR'ACTE

TOWARDS ENGLISH OPERA

By Ernest Newman

(Reprinted from the "Sunday Times," London, February 9, 1947)

I was sorry to have to miss the production of "Manon" at Covent Garden the other evening, for one thing because I am very fond of the work, for another, because I would have liked to see how the ordinary English singer of today, whom I have reproached on more than one occasion with having neither a German style for German opera, an Italian style for Italian opera, nor a Russian style for Russian opera, shaped in an opera so purely French in every respect as "Manon."

I have more than once hazarded the opinon that our native opera productions will never be first-rate until our singers as a whole have developed a genuinely *English* style to the point at which it has become second nature to them. This may seem to the reader paradoxical, if not downright self-contradictory. If, he may object, our native performances of foreign operas fall short of the real thing, because our singers with their English vocal timbres, their English speech-inflections, their English mentality, find it difficult to get quite inside the

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skin of a style such as that of "Tosca," of "Pelléas," of "Eugen Onegin," of "Die Fledermaus," will it not be worse still when all their native idiosyncrasies have crystallised into a style that is English in every fibre of its being?

The point certainly calls for consideration. But broadly speaking, when, if ever, we reach that final stage we shall simply be in the position that the Continental nations are now. Each of them has a style, the product of a score of musical and linguistic forces and a long tradition, that is generally at loggerheads to some extent with the style of operas rooted in another national tradition: I have stumbled on the radio into German performances of Italian operas, and vice versa, in which though I knew the music by heart, it took me a little time to discover what opera it was that was being given, so curiously was it changed by its passage through another language, another species of mentality, another manner of phrasing. Even when singing in the original language an excellent artist unconsciously translates the music into a foreign mental key, as every Englishman knows who has listened to a German or Italian singing Purcell.

Histrionic genius, of course, can reconcile us to a great deal on the stage. None of us who saw Chaliapine's Basilio in Rossini's "Barbiere" will ever forget it; it was a foreign patch on the fabric, but the patch

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was in a class to which the surrounding fabric could not rise. What would happen if a Russian company, every member of which was of Chaliapine's calibre, were to give us the "Barbiere" in a Russian translation? We should find ourselves some way from Italy and from Rossini; but the journey would be well worth while. In a word, and to apply the argument to our own case, if we are to have these translations of foreign operas into the key of the English mentality, at all events let the translation be consistent and perfect; at present we have only half- or quarter-translations that are neither Italian fish nor German flesh nor good Russian fowl — yet, because they are something, however little, of these, are not even good honest English red herring.

It seems to me, then, that what we must work patiently towards for another twenty years or so is the formation of a genuinely English style of opera performance that will really be *a* style, not a hotch-

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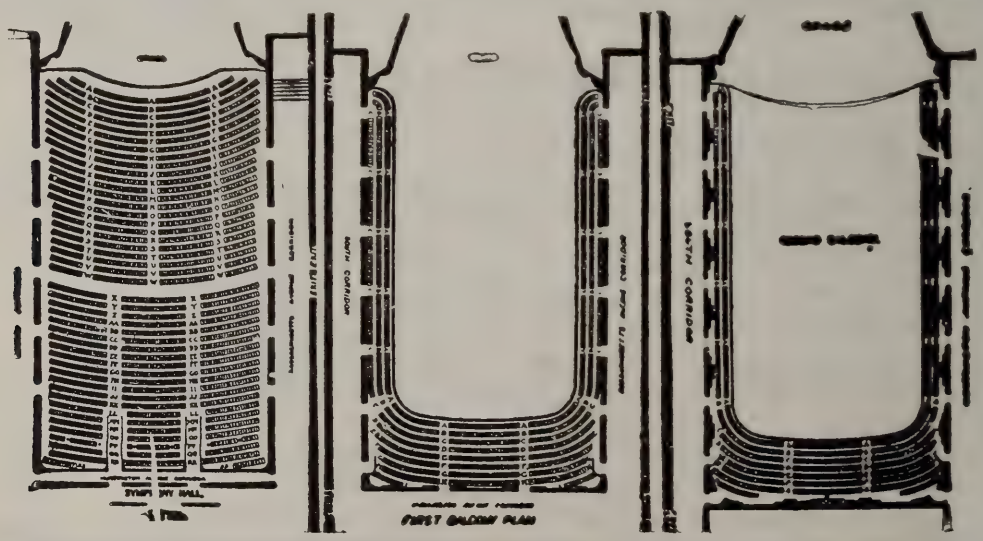

potch of several. But we shall not achieve this English style until we have created English opera — which is not the same thing as writing an English opera or two. And we shall not arrive at that desirable result until our opera-book-makers turn their backs resolutely on the linguistic abortion known as "librettists' English," and learn how to make their characters talk in a manner to which we can listen with immediate comprehension and without an attack of intellectual colic.

Artificial flowers of poetry, such as those that abound in "The Rape of Lucretia," are trying enough in themselves, in a quiet home reading of them; in the theatre, with all our sensibilities heightened by music, we are too painfully conscious of the wax of which they are made and the wires by which they are held together. Even Mr. Montagu Slater, who gave Mr. Britten so generally good a book as that of "Peter Grimes," has not always been able to resist the temptation to resort to the beauty-parlour make-up of "librettists' English." Witness the laboured facetiousness of the lines in the episode in which Lawyer Swallow, in amorous mood, makes advances to one of the trulls who call themselves the landlady's "nieces":

> Assign your prettiness to me,
> I'll seal the deed and take no fee;
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> Are witnessed by the abetting dark.
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I shall take steps to change her mind.
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Where on earth, except in an English opera libretto, would a lawyer open negotiations with a village wench in this fashion? (It would not have been so bad if Mr. Slater had made the girl counter, in correspondingly legal style, with a coy socage on the jaw, or at any rate a demand for a preliminary business-like discussion of fee simple.) It is true that Mr. Britten, who is clever enough for anything, has managed to write music for even such lines as these; but my contention is that neither he nor any other English opera composer should be put to the necessity of finding music for such lines.

For English opera to become what it should and could be, then, we shall have either to breed a new race of literary men with a genuine feeling for opera — one thinks wistfully of Hofmannsthal and the "Rosenkavalier" — or to convince the ordinary literary opera-workman that "librettists' English" is dead and stinks. And what about the choice of subjects suitable to the national genius?

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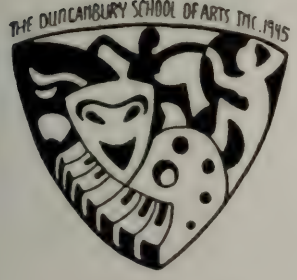

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This setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary. The actual first performance took place in Brussels, by the Brussels Philharmonic Society, December 13, 1930, Ernest Ansermet conducting. The initial performance by the Boston Symphony Orchestra was given in the following week, December 19. The "Symphony of Psalms" was repeated by this orchestra on February 20, on April 15, 1932, on April 17, 1936, April 6, 1939, and December 1, 1939 (when the composer conducted), and April 10, 1942. In each case the Cecilia Society Chorus assisted.

The following note is given in the score: "The three parts of this symphony are to be played without pause. The text of the Psalms, which is that of the Vulgate, is to be sung in Latin. The Psalms are: Verses 13 and 14 of XXXVIII for the First Part of the Symphony; verses 2, 3, and 4 of XXXIX for the Second Part; Psalm CL., in its entirety, for the Third Part. The chorus should be of children's voices. Failing these, women's voices (sopranos and altos) may be substituted." [The score contains parts for sopranos, altos, tenors, and basses.]

Stravinsky dispenses entirely with the high strings, using the 'cellos and basses for the reinforcement of his tonal foundations. The wood winds contain no clarinets, but four flutes and piccolo, four oboes and English horn, three bassoons and contra-bassoon. There are four horns, five trumpets, including a high trumpet in D, three trombones and tuba, harp, two pianos, timpani, and bass drum.

In *"Chroniques de ma vie,"* Stravinsky tells of the circumstances under which he wrote his *"Symphonie de Psaumes":*

"The idea of composing a symphonic work of considerable proportions (*envergure*) had occupied me for a long time. I therefore willingly accepted a proposition which coincided entirely with my inclinations. I was given full liberty in the form of the piece, as well as the forces which I might require for its performance. My only constriction was in the matter of time. . . . My work upon the *'Symphonie de Psaumes'* began in the first part of the year (1930), and was frequently interrupted by a number of concerts in Europe, in which I took part at times as conductor, at times as pianist. My last work, the 'Capriccio,' was having a considerable success in different cities. I had to perform it in Berlin, Leipzig, Bucharest, Prague, Winterthur, and in addition, to conduct concerts at Düsseldorf, Brussels and Amsterdam. At the beginning of the summer, I could at last give my whole time to my symphony, of which I had then completed only one part. As for the two others, I wrote them entirely – at first at Nice, then at Charavines, through which I was passing, at the edge of the little Lake Paladru. The 15th of August I put the last touches on the draft of the score and could work at ease upon its orchestration, already begun at Nice."

"The juxtaposition of the three Psalms," according to a note in a French programme, "is not fortuitous. The prayer of the sinner for divine pity (Prelude), the recognition of grace received (double fugue), and the hymn of praise and glory are the basis of an evolution-

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ary plan. The music which embodies these texts follows its development according to its own symphonic laws. The order of the three movements presupposes a periodic scheme and in this sense realizes a 'symphony.' For a periodic scheme is what distinguishes a 'symphony' from a collection of pieces with no scheme but one of succession, as in a suite."

The fact that Stravinsky used the title "symphony," and that he inscribed this work *"à la gloire de Dieu,"* has caused considerable speculation. The composer has chosen thus to explain his motives (in his memoirs):

"The form of the Symphony, such as it has been left to us by the 19th century, has undergone a great expansion in an epoch the ideas and languages of which have become increasingly strange to us as we have emerged from it. The form itself scarcely attracted me. As with my sonata, I wished to create an organic entity without conforming to the different schemes long adopted; rather to give my piece a periodic order such as that which distinguishes the symphony from the suite as merely a succession of pieces in varied character.

"At the same time, I considered the resources of sound from which I was to build my edifice. As I saw it, my symphony must rely mainly

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upon contrapuntal development, and for that I had to enlarge the means at my disposition. I decided upon a choral and instrumental combination in which the two elements should be given an equal prominence. In this, my point of view coincided with that of the old masters of counterpoint, who neither reduced the function of the chorus to a mere homophonic voice, nor the instrumental portion to an accompaniment.

"As for the words, I sought them among the texts especially created to be sung, and naturally the first source which occurred to me was the Psaltery. After the first performance of my symphony, my attention was drawn to a criticism in which the writer asks himself: 'Is the composer forcing himself to be Hebraic in his music? Hebrew in spirit, in the manner of Ernest Bloch, but without too much reminiscence of the synagogue.' Without dwelling upon the real or pretended ignorance of this gentleman, who did not seem to know that through 2,000 years the Psalms have not necessarily been connected with the synagogue, serving as the principal basis for the prayers and ritual song of the church, is not the ridiculous question put by him a devastating exposition of a mentality which one meets with increasing frequency in our epoch? Evidently these people have forgotten how to consider the texts of the holy scriptures from any but the ethnographic, historic, or pictorial angle. The fact that one might be moved by the Psalms without thinking of these accessory elements would surprise them and set them to looking for enlightenment, but for a jazz piece to be called 'Halleluiah' strikes them as quite natural. All these misguided people go on the assumption that one always

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LEONARD BERNSTEIN ROBERT SHAW
Guest Conductors

– TWELVE CONCERTS –

Sunday afternoon,	July 13	Extra Concert, *Music of* BACH
Sunday afternoon,	July 20	Extra Concert, *Music of* MOZART
Thursday evening,	July 24	SERIES A
Saturday evening,	July 26	
Sunday afternoon,	July 27	
Thursday evening,	July 31	SERIES B
Saturday evening,	August 2	
Sunday afternoon,	August 3	
Tuesday evening,	August 5	Extra Concert, to include Beethoven's Ninth Symphony
Thursday evening,	August 7	SERIES C
Saturday evening,	August 9	
Sunday afternoon,	August 10	

Music to be Played at the Berkshire Festival 1947

At the two extra Sunday afternoon concerts, Dr. Koussevitzky will present music of *Bach* and *Mozart* performed by an orchestra of eighteenth-century proportions.

Dr. Koussevitzky plans to include in Series A *Brahms*—Second Symphony; *Schubert*—Seventh Symphony; *Copland*—Third Symphony; *Rachmaninoff*—Third Symphony; *Berlioz*—"Harold in Italy" Symphony (Viola soloist: *William Primrose*); *Hindemith*—Violin Concerto (Soloist: *Ruth Posselt*); *Barber*—Overture "School for Scandal"; *Ravel*—"Pavane" and "La Valse"; and *Martinu*—Concerto Grosso.

Series B will consist of a *Beethoven* Cycle, to be concluded with an extra concert on the following Tuesday evening, August 5, at which the Ninth Symphony will be performed.

The programs for Series C will include a Symphony by *Haydn; Mendelssohn*—"Italian" Symphony; *Schumann*—Second Symphony; *Tchaikovsky*—Fourth Symphony; *Debussy*—"The Sea"; *Stravinsky*—"Le Sacre du Printemps"; and *Mozart*—Requiem (with chorus and soloists).

Special prices for the three extra concerts (July 13, July 20, August 5) are available to subscribers to any of the three Series.

Applications for Series tickets now being received. Detailed ticket information sent on request.

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seeks in music something apart from what it is. The important thing for them is to know what it expresses, and what the composer had in mind when he wrote it. They seem never to realize that music is a fact in itself, independent of what it might suggest to them. In other words, music begins to interest them only in so far as it can be made to implicate things outside of itself, things in themselves familiar and tangible.

"Most people love music because they count upon finding in it such emotions as joy, grief, melancholy, an evocation of nature, a dream or a reflection of 'everyday life.' They look for a drug in it, a 'doping' (*sic*). It is of little consequence whether this way of approach is expressed directly or through a veil of artificial circumlocutions. Music would not be worth much if it had such a destination. When people learn to love music for itself and concentrate upon its intrinsic value, their enjoyment will be of a much higher sort. Of course, such

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an approach presupposes a certain degree of musical development and intellectual culture, but this is not so difficult to attain. Unfortunately, musical instruction, with certain exceptions, is vitiated at the start. One need only remember the sentimental rubbish so often attached to Chopin, Beethoven, even Bach, and this in schools designed to produce professional musicians. These fastidious commentaries on the 'asides' of music not only fail to facilitate its comprehension, but set up a serious obstacle to an understanding of its basic substance.

"My *'Symphonie de Psaumes'* has brought up just these problems, and clearly emphasized the attitude of which I have been speaking, both in the public and in the press. In spite of the interest aroused by the work, I have encountered in many people a perplexity attributable not to the music as such, but to their incapacity to explain my reason for composing a symphony in a spirit which did not find an echo in their habit of thought."

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Twentieth Program

FRIDAY AFTERNOON, MARCH 21, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 22, *at* 8:30 *o'clock*

BRUNO WALTER *Conducting*

CORELLI.....Concerto Grosso in G minor, No. 8, *Op.* 6

Vivace — Grave — Allegro
Adagio — Allegro — Vivace — Allegro
Pastorale: Largo

Harpsichord: ERWIN BODKY

WAGNER.....A Siegfried Idyl

INTERMISSION

MAHLER.....Symphony No. 4, in G major (with Soprano Voice)

I. Bedächtig (Deliberately)
II. In Gemächlicher Bewegung (with leisurely motion)
III. Ruhevoll (Peacefully)
IV. Sehr behaglich (Very easily)

SOLOIST

DESI HALBAN

This program will end about 4:20 on Friday Afternoon
10:20 o'clock on Saturday Evening

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SIXTY-SIXTH SEASON, 1946–1947

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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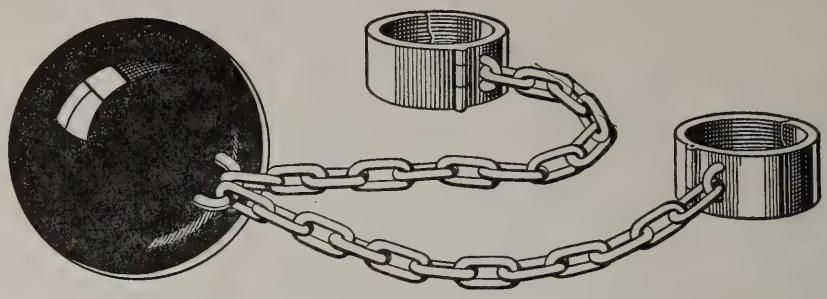

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Exhibition
Concerts on Tour
Concerts to Come

IN MEMORY OF BENTLEY W. WARREN

(April 20, 1864 — February 27, 1947)
Trustee of the Boston Symphony Orchestra since its incorporation in 1918, President of the Board, 1932–1938

Before the opening of the concert in Symphony Hall, on Friday afternoon, March 7, Dr. Koussevitzky addressed the audience as follows:

"Bentley Warren, the second President of the Boston Symphony Orchestra, has passed away. His presidency was during the most difficult period of the depression, in 1932. To keep the organization intact during these trying times was a great achievement. For this, he will be gratefully remembered in the history of the Orchestra and by all music lovers. I ask you to stand in the memory of our former President and a great citizen, Bentley Warren."

• • •

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In the First Balcony Gallery may be seen an exhibition by members of the Guild of Boston Artists. Included are the following:

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RICHARD D. BRIGGS
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Still Life

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Capt. Thomas P. Murray

MARGUERITE S. PEARSON
Musical Interlude

ALPHONSE J. SHELTON
Over the Bay

MARIAN P. SLOANE
Through the Meadows

ALICE RUGGLES SOHIER
Zinnias

ARTHUR P. SPEAR
Spindrift

LESLIE P. THOMPSON
Still Life

MARGARET FULLER TYNG
Portrait

FREDERICK E. WALLACE
Perilla

STANLEY WOODWARD
Bass Rocks

• • •

CONCERTS ON TOUR

Completing last week its last tour but one of the season the Boston Symphony Orchestra gave six concerts (three in greater New York and one each in Northampton, New Haven, and Philadelphia). Features of the concerts were "The Song of Songs" by Lukas Foss, performed six times, Rachmaninoff's Third Symphony, performed four times, and Stravinsky's "Symphony of Psalms," for the performance of which singers from Harvard and Radcliffe journeyed to New York on Saturday. At the Philadelphia concert Dr. Koussevitzky concluded his program with Tchaikowsky's Fourth Symphony, which brought this comment from Max de Schauensee, critic of the Evening Bulletin:

"Here the Russian Conductor unleashed the vehemence and intensity of his extraordinary temperament in

a memorable performance of the Tschaikovsky Fourth Symphony.

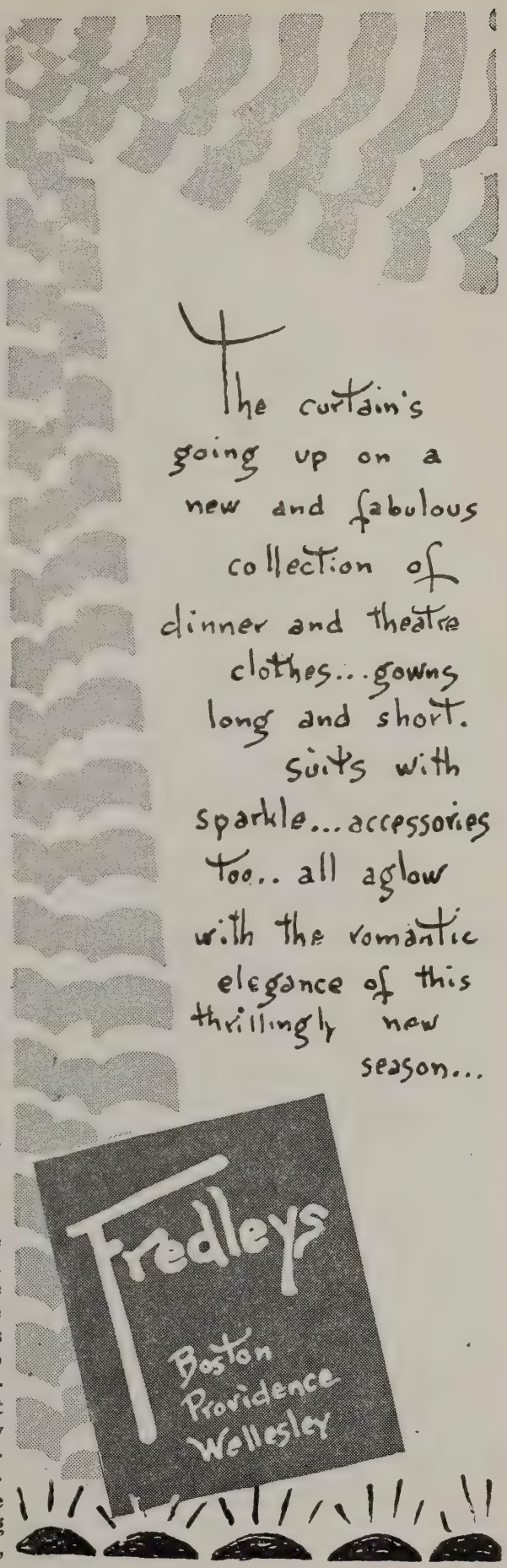
"He conducted with unflagging enthusiasm and threw himself heart and soul into his work. Such magnanimity and expenditure of self cannot help but generate a very definite reaction from an audience. Playing the final movement at a very high voltage, the distinguished conductor was the recipient of an ovation which was punctuated by loud 'Bravos!'"

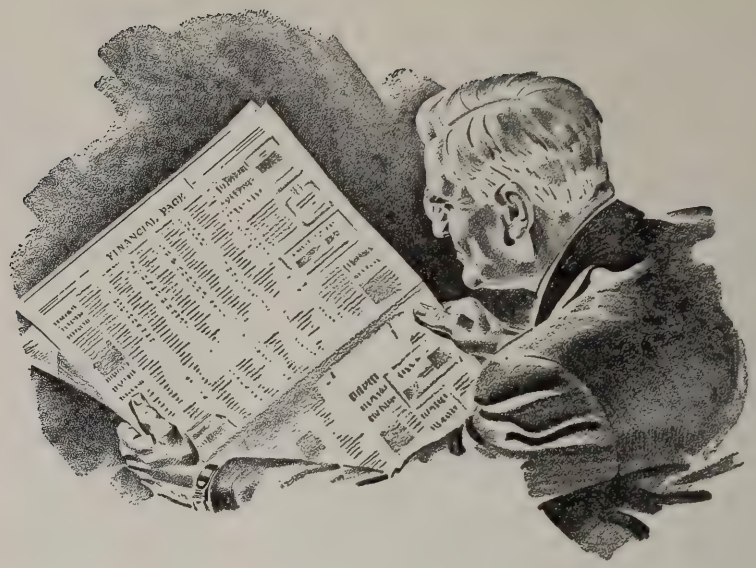
• • •

CONCERTS TO COME

Following two weeks of concerts under the direction of Bruno Walter, Dr. Koussevitzky will conduct the remaining concerts of the season. Holy Week will coincide with the fiftieth anniversary (April 3) of the death of Johannes Brahms, and the program for Thursday afternoon, April 3rd, and Saturday evening, April 5th, will be devoted to the music of this composer, including the Alto Rhapsody with Carol Brice as soloist, the Variations on a Theme by Haydn, and the Fourth Symphony. The anniversary month will bring two further notable Brahms performances: the First Piano Concerto in D minor, on April 18 and 19, with Rudolf Firkusny as soloist, and the German Requiem for the spring Pension Fund concert, in which the Orchestra will be assisted by the Harvard and Radcliffe Choruses, with Frances Yeend, soprano, and James Pease, baritone, as soloists. This concert will take place on Tuesday evening, April 22, at Symphony Hall. This will be the final week of the season, which will end on Friday afternoon and Saturday evening, April 25 and 26, with a performance of Beethoven's Ninth Symphony, (the Harvard and Radcliffe Choruses assisting).

The season of Pop concerts will begin on Tuesday, April 29, and will be under the direction of Arthur Fiedler, extending through May and June. The Esplanade season, also under Mr. Fiedler, will begin on Tuesday, July 1. The summer activities at Tanglewood will begin on July 1 with the opening of the Berkshire Music Center. The Berkshire Festival will extend through five weeks (July 13–August 10), the first two weeks consisting of concerts for chamber orchestra (a Bach and a Mozart program). In the three weeks to follow the entire Orchestra will play on Thursday and Saturday evenings, and on Sunday afternoons, the second week to be devoted to a Beethoven Cycle, ending with a special concert on Tuesday, August 5.





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Twentieth Program

FRIDAY AFTERNOON, MARCH 21, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 22, *at* 8:30 *o'clock*

BRUNO WALTER *Conducting*

CORELLI . . . . . Concerto Grosso in G minor, No. 8, *Op.* 6

Vivace — Grave — Allegro
Adagio — Allegro — Vivace — Allegro
Pastorale: Largo
Harpsichord: ERWIN BODKY

WAGNER . . . . . A Siegfried Idyl

INTERMISSION

MAHLER . . . . . Symphony No. 4, in G major (with Soprano Voice)

I. Bedächtig (Deliberately)
II. In Gemächlicher Bewegung (with leisurely motion)
III. Ruhevoll (Peacefully)
IV. Sehr behaglich (Very easily)

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This program will end about 4:20 on Friday Afternoon
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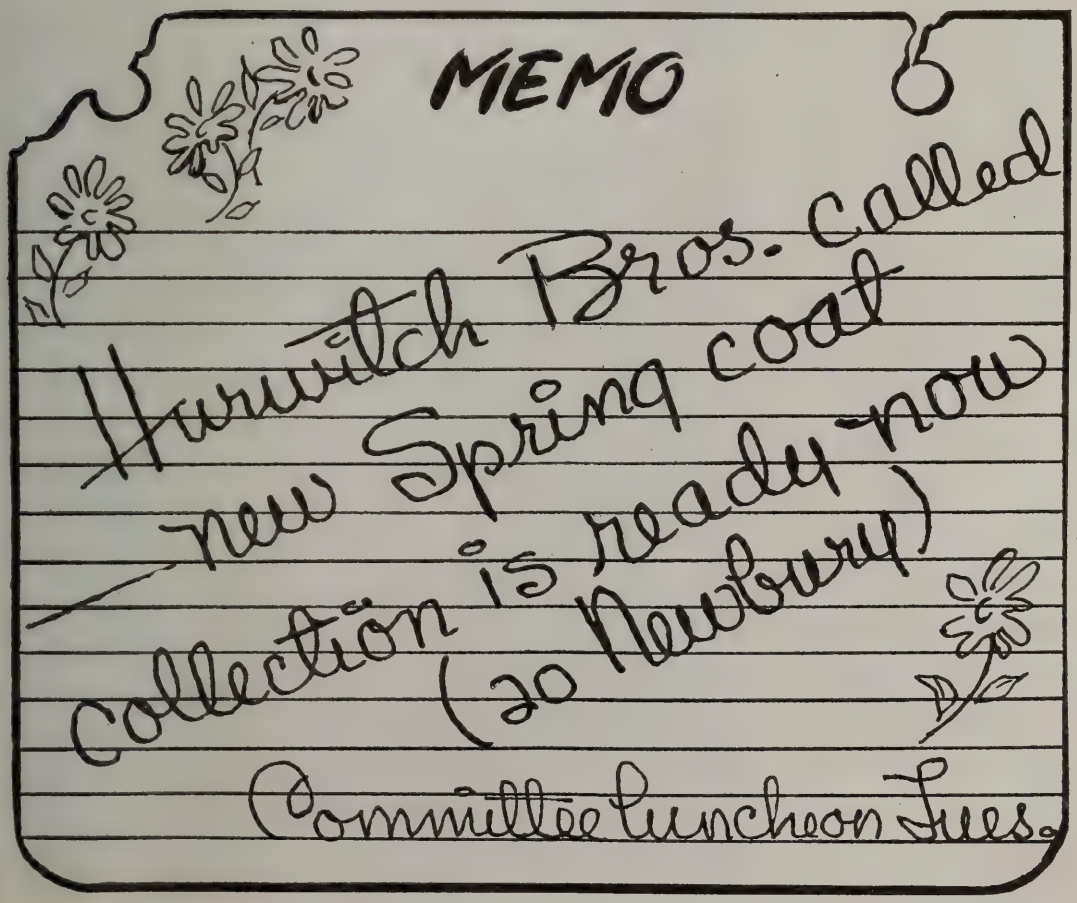
BRUNO WALTER was born in Berlin, September 15, 1876. He began his career as *Kapellmeister* at Cologne, Hamburg, Breslau, Pressburg, Riga and Berlin. In 1901 he became conductor of the Vienna *Hofoper,* holding this position until 1913. In Vienna, as formerly in Hamburg, he was intimately associated with Gustav Mahler as colleague in conducting. From 1914 to 1922 he was *Generalmusik-Direktor* at Munich. He conducted the New York Symphony Orchestra as guest in the seasons 1923–25. He returned to Europe to conduct the Civic Opera in Berlin (1925–29) and later the Leipzig *Gewandhaus* Orchestra until 1933. He conducted the Vienna *Staatsoper* 1936–38 and the Salzburg Festivals until 1938. With the coming of the war his activities were confined to Western Europe and later America, where he has figured prominently as conductor of the Philharmonic-Symphony Society and at the Metropolitan Opera House. Mr. Walter conducted the Boston Symphony Orchestra as guest on March 30–31, 1923.

Bruno Walter is the author of "Gustav Mahler" and his own autobiography, "Theme and Variations."



CONCERTO GROSSO FOR STRING ORCHESTRA, *Op.* 6, No. 8

By Arcangelo Corelli

Born at Fusignano, near Imola, Italy, February 17 (?), 1653; died at Rome, January 8, 1713

This Concerto, which bears the title *"Fatto per la notte di Natale"* ("Composed for the Night of the Nativity"), belongs to the set of twelve works in this form published at the very end of this composer's career.* The twelve Concerti Grossi were composed for two violins and violoncello as concertino, with string orchestra as the concerto grosso, and with continuo. The first eight were intended for church use and the last four for lay use. The title of the Eighth, identifying it with the Christmas season, is borne out by the pastoral finale.

This Concerto grosso in the edition of Toni for string orchestra and organ continuo was performed at these concerts October 16, 1925, and December 21, 1934. The third Concerto of this set (in C minor) was performed December 12, 1924, when the continuo was performed by Arthur Fiedler, piano. The original scores indicate a figured continuo for two harpsichords, one accompanying the concertino and the other the concerto grosso. These, however, differ in the Eighth Concerto only in the fact that the harpsichord for the concerto grosso (as well as the group itself) has occasional pauses. A single harpsichord, therefore, as used in this performance, is harmonically faithful to the original.

* The date of the publication of Opus 6 is usually given as 1712. Alfred Einstein in the preface to his edition of this Concerto (Eulenberg, 1926) states that "Opus 6 was issued by Roger of Amsterdam in 1714," a year after Corelli's death.

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Even though Corelli's Concerti grossi were published posthumously, there can be no doubt that he composed them, or some of them, far earlier, in the full prime of his career. We have the statement of Georg Muffat in his preface to his own collection of Concerti grossi published at the end of the century, that he had experienced "great pleasure and wonder in hearing a Concerto grosso of Corelli for the first time." Muffat heard Corelli conduct them in Rome, so he reports, in 1682. Corelli neither originated the form, nor was he alone in developing it in his day, but he gave the Concerto grosso its first great impulse by the coherence, power, and fine workmanship he brought to it. His pupil Geminiani carried the gospel of the Concerto grosso to England. Another pupil, Locatelli, did the same in Holland. Corelli offered an inspiring pattern for his younger compatriot Vivaldi. Handel, who heard and admired his playing, was to write his own twelve Concerti grossi for a similar group and with a similar succession of short movements. Even Bach surely owed something to Corelli in his Brandenburg Concertos, however much he refined and altered the Corellian model.

The plan of the Concerto grosso is first found in vocal music with concerted instrumental accompaniment and so derives from the operas of an earlier period where the main group of instrumentalists, called *"Ripieno"* ("full"), is contrasted and alternated with a small group

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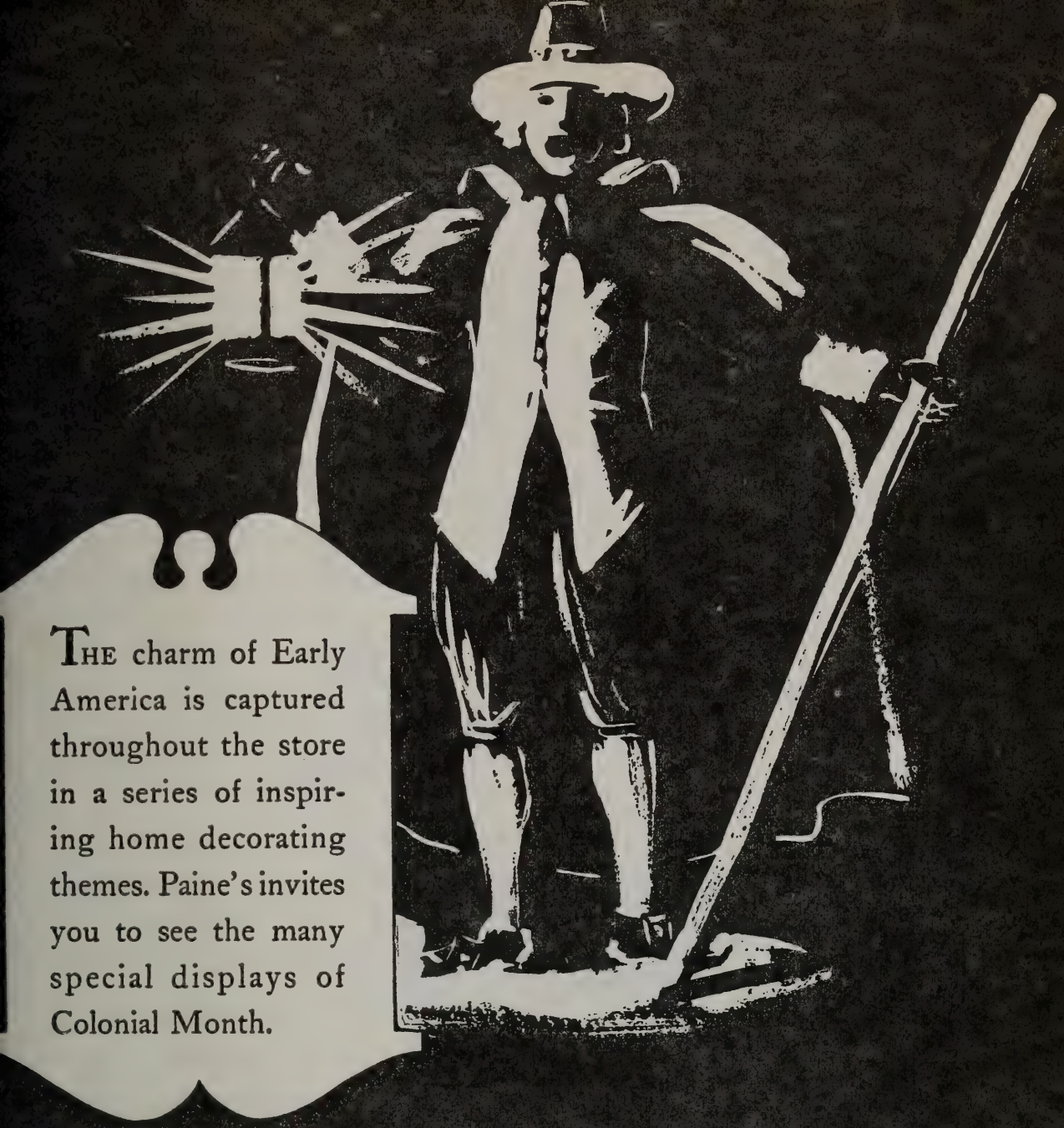

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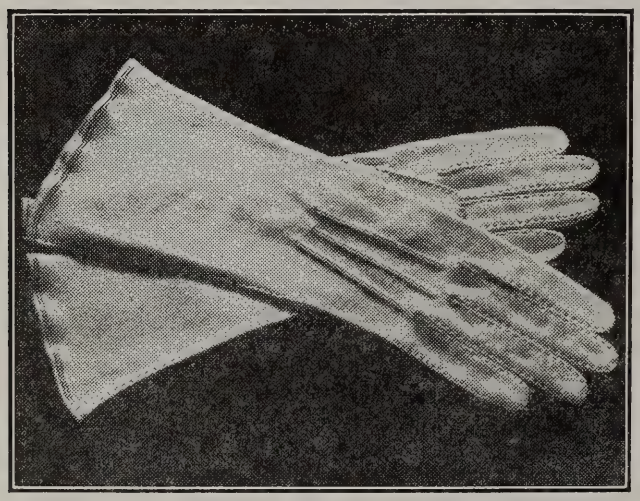
set apart, called the *"Concertino,"* this group supporting the singer. The operas of Alessandro Scarlatti* are outstanding in this usage. Sonatas such as Corelli's Opus 5† were to become a pattern for the later solo virtuoso type of concerto. But at this period of instrumental development even those composers who wrote primarily for the violin, of which Corelli was one, inclined toward music for balanced groups.

Dr. Einstein considers that "a great triumph was achieved when the solo instrument or instruments were banished from choral Concertanti music and brought into proper relationship with the organic whole, and the date of this achievement (about 1680) coincided with the general desire for greater cohesion in harmony, melody and rhythm. Thus, wonderful musical balance and complete expression of feeling was attained in the works of the old masters, and it is impossible to say whether it were mere chance or a desire for freedom that prompted the artistic nature of a Corelli to whom proportion,

* The first use of the term Concerto grosso is traced to Malvezzi's *"Intermedii et Concerti"* in 1591. The Concerti *"per voci e stromenti"* of the still earlier Venetian masters Andrea and Giovanni Gabrieli favored a balanced division of choral and instrumental groups.

† Corelli's published works consist of six sets of twelve each, the first four being *"Suonate a tre"* (Trios). Opus 5 consists of twelve violin sonatas with violone or cembalo accompaniment (1700). These were later arranged by Geminiani as Concerti grossi.



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that real shepherd music was imitated for the first time, and during the course of the 17th century all the other musical elements were added slowly to form the conception of the Pastorale. In Corelli's Concerto the ideal type of the pastoral Siciliano is attained. According to Forkel (Critical Music Library II, 340) Corelli aimed at giving a musical picture of the angels hovering over Bethlehem, a tonal counterpart of Botticelli's famous Nativity in London. And in the grace and purity of his picture Corelli is surpassed only by the greatest of all composers, J. S. Bach, who depicts everything in the Pastorale of his Christmas Oratorio, shepherd and angels, the earthly, the heavenly and celestial."

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A SIEGFRIED IDYLL

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

"A Siegfried Idyll" was composed in November, 1870, and first performed at Tribschen on Christmas Day of that year. The most recent performance at the concerts of the Boston Symphony Orchestra was March 9, 1945.

It is scored for a small orchestra: flute, oboe, two clarinets, bassoon, trumpet, two horns and strings.

THE "Siegfried Idyll," a birthday gift to Cosima in the first year of their marriage, was composed in November of 1870, and performed as a surprise to her on Christmas day, at half-past seven in the morning. There were elaborate secret preparations — the copying of the parts, the engaging of musicians from Zurich, rehearsals in the foyer of the old theatre and at the Hotel du Lac in Lucerne. Christmas morning at Tribschen the musicians tuned in the kitchen, and assembled quietly on the stairs. There were fifteen players, Hans Richter taking both viola and trumpet, having practiced in seclusion upon the latter unaccustomed instrument. Wagner conducted from the top of the stairs what turned out to be, in the testimony of Richter, a faultless performance.

"A Siegfried Idyll" is far more than an occasional piece of music, a

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passing incident of Wagner's family life at Tribschen. It could well be called the unflawed reflection of the first moment of deep serenity and felicity in the constantly unsettled life of the composer.

The cradle folk-song, *"Schlaf', mein Kind, schlaf' ein,"* the only theme in the Idyll which does not also occur in the Third Act of "Siegfried," of course implicates the namesake of the Norse hero, the son of Richard and Cosima. Their "Fidi" as they fondly called him, was eighteen months old when the Idyll was written. It was not less an expression of the peace of soul that Wagner had found at Tribschen, their idyllic island perfectly insulated by the blue waters of Lake Lucerne from the pressing creditors, the prying visitors, the artistic opponents and gossip mongers from which the pair had taken precipitate flight at Munich. Tribschen was the *"Asyl,"* at last, where Wagner could give himself to the creation of scores without fear of sudden stress and disruption. A *"Tribschener Idyll"* was Wagner's first title for the work.

But in a deeper sense, Cosima is the true center of the Idyll. It was her love which brought his content, and the themes of the Idyll, deriving from the love scene of Siegfried and Brünnhilde, had their

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inner source in the first union of Richard and Cosima.* When Wagner at Tribschen played her excerpts from the Third Act of "Siegfried," which had just come into being, so writes du Moulin-Eckart, in his life of Cosima, "she felt as though she must faint for mingled pain and bliss. Then did she realize the object and duty of her life at Tribschen. But he rose and pointed to her portrait, saying that 'this was what he beheld as he had written it all; life still remained upon the heights.' . . . She really felt that this third act of Siegfried was intimately bound up with her, and with her whole being; for the Master was now drawing upon the themes which had come into being during that period at Starnberg when she had come to him. At the time they had intended them for quartets and trios, but now they found their true application, for they formed the setting of Brünnhilde's song: *'Ewig war ich, ewig bin ich.'* And in this is revealed a wondrous mystery of love and creation." This song found its way into the "Siegfried Idyll" as its principal theme.

The Idyll was in spirit a true forerunner of the Symphonia Domestica. Liszt, receiving the score from his son-in-law, aptly called it "that

* Associating each of Wagner's heroines with one of the women who profoundly influenced his emotional development, Paul Bekker identifies Cosima von Bülow with Brünnhilde — not the Valkyrie of the earlier drama, but the very different Brünnhilde whom Siegfried aroused to a great and human passion. "She was an experience Wagner had to live through before he could express in music the love-story of Brünnhilde and Siegfried, the awakening of Woman by Man."

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wondrous hymn in praise of domestic sentiment." When, in 1878, Wagner felt that the time had come to release the score to the world in publication, Cosima was deeply distressed. "The Idyll is going off today," she wrote in her diary. "My secret treasure is becoming common property; may the joy it will give mankind be commensurate with the sacrifice that I am making." Indeed, the Idyll was never intended for public knowledge but for the intimacy of the family circle. Ernest Newman points out in an article in the *London Sunday Times* that Wagner allowed it to be published with great reluctance and "under financial duress."

In this same article Mr. Newman makes some conjectures about the quartet which Wagner sketched for Cosima at Starnberg in the summer of 1864, the time of their secret union when Cosima was still the wife of Von Bülow. The main theme of the quartet is known to have become the main theme of the Idyll. Mr. Newman decides that the second theme in the Idyll, which in the opera Brünnhilde sings to the words *"O Siegfried, Herrlicher, Hort der Welt!"* had also its origin in the quartet. "I lack the space here," he writes, "to go into all the technical details that warrant this supposition — the fact, for instance, that the two melodies have obviously been framed to go with each other in invertible counterpoint, a feature which has no relevance to the opera, but would be vital in the quartet. Here I can only point out that this discovery of the pre-history of the two themes explains at last several things that have always been a bit of a puzzle in the third act of the

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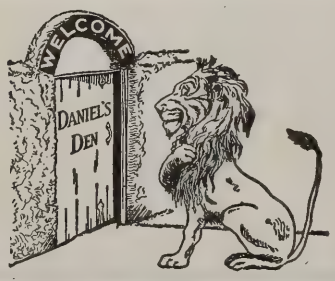

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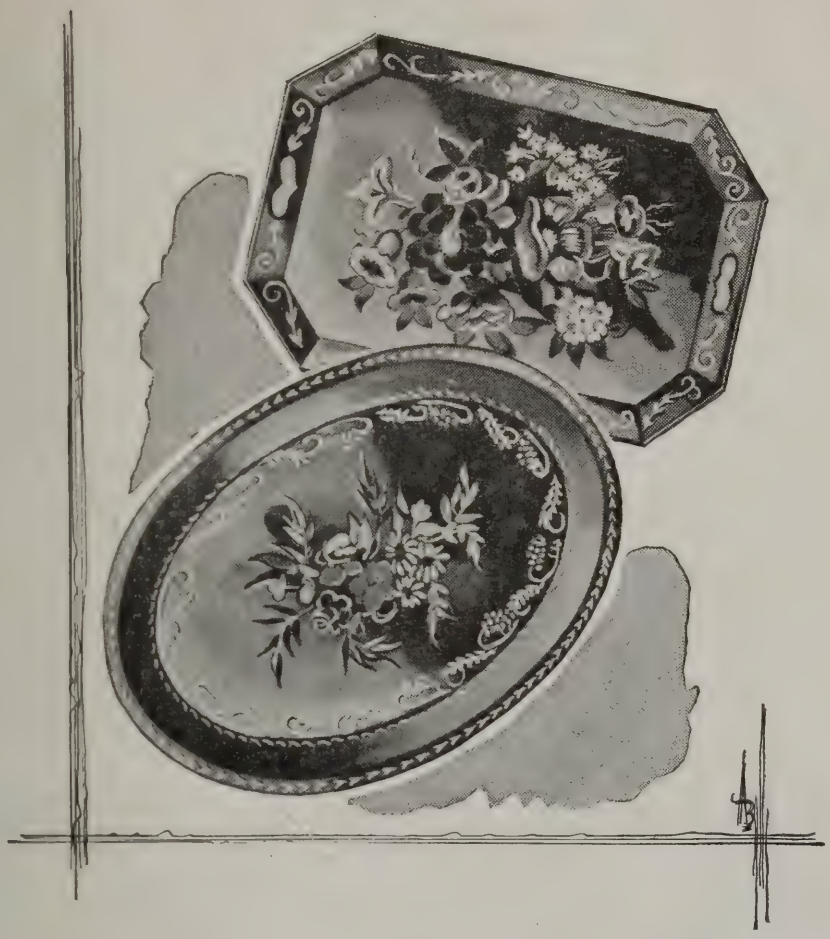

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opera, such as the sudden change of Wagner's procedure from the close motive-working of the preceding (and following) pages to an expansive lyrical style, and the frequently bad 'declamation' of this section, the words being sometimes pulled out of shape in a quite un-Wagnerian way to make them fit melodies that have not run out of them but have been superimposed on them."

Mr. Newman is disturbed by the fact that the lullaby itself antedated Wagner's son Siegfried. The little "quasi folk tune," the use of which in the Idyll he calls "a curious and inexplicable piece of spatchcocking," was written in the "Brown Book," an intimate journal which Wagner intended for Cosima alone, on the last day of 1868. He remarks that this cradle song "has therefore little basic connection with the accredited hero of the Idyll, the baby Siegfried, who was not born. . . . The heroine of it was little Eva, who was nearly two years old at that time." This would seem to be taking due glory from the eagerly anticipated Siegfried, destined to be born five months later —June 5, 1869. Nothing would be more natural than that the Idyll itself, a poem of domestic felicity stemming from tender thoughts of Cosima, should have taken precisely the course it did. Such a cradle song would be part of it. Just as Wagner named his first-born son after a hero long associated with his creative career, in writing the Idyll he would have readily linked the child Siegfried, then the center of delighted attention by both parents, with every fond association of Tribschen.

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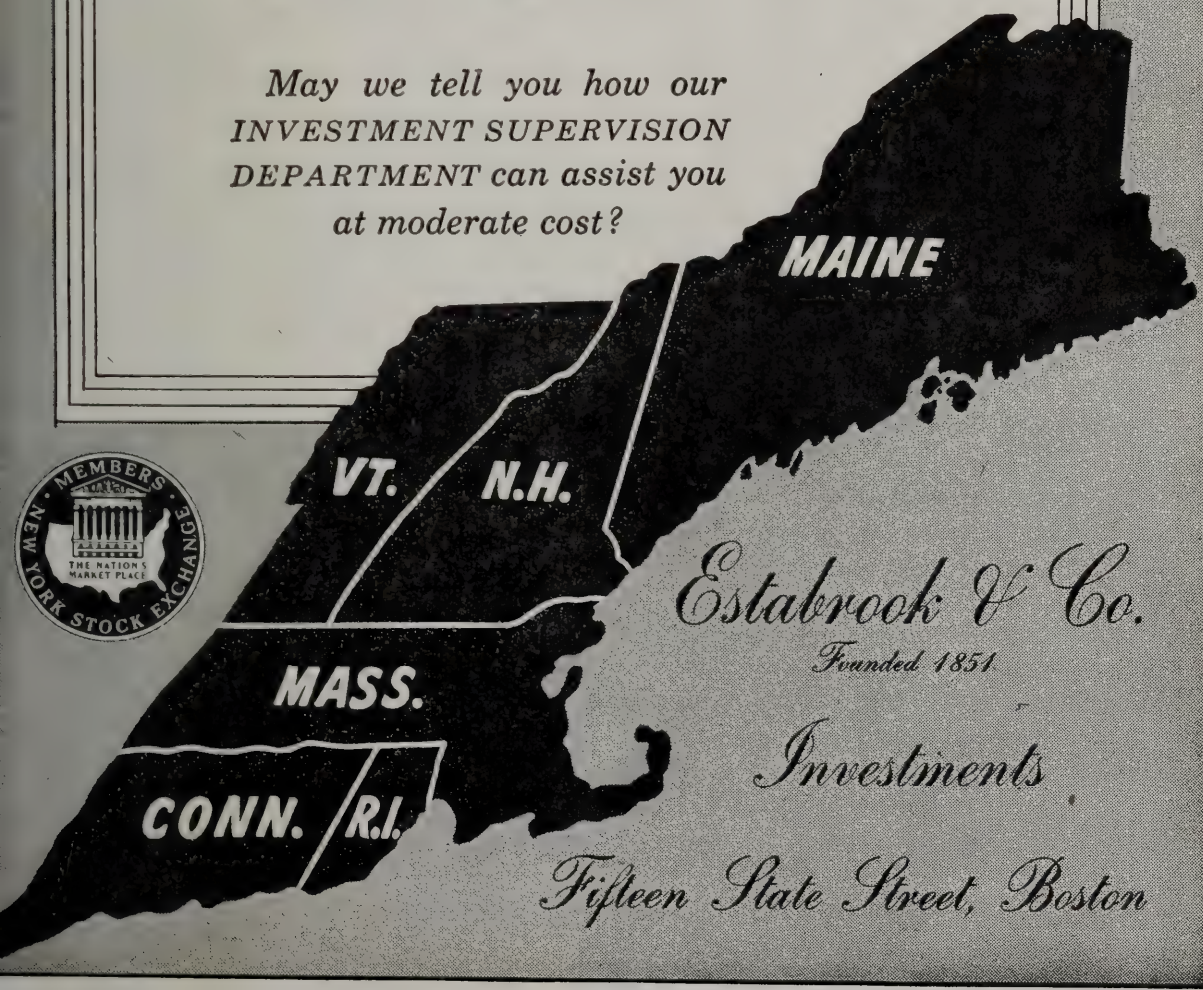

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MAHLER IN VIENNA

(Quoted from Bruno Walter's "Gustav Mahler," Greystone Press, N. Y.)

When I entered upon my duties as a conductor in Vienna, Mahler had already been active at the Hofoper for four years. But his every appearance in the orchestra pit was preceded by the tenseness with which one looks forward to a sensation. The house grew silent when, with quick, firm steps, he made for the desk. If a whisper should arise or an embarrassed late-comer sneak in, Mahler would turn round and a dead silence reign over the intimidated audience. He would begin — and everybody was under his spell. Before the opening of the third act, he was invariably received with a hurricane of applause which made it difficult for him to resume. That was the order of things throughout the period of his incumbency.

Just as, at his first appearance at the Opera's desk, he had taken Vienna by storm, so he retained his dominion over the souls of his audience to the very last performance, and no hostility aimed at the director of the Opera, no fight waged against the composer, was capable of ousting him from his position. His popularity in a city which had a veritable passion for the theater and for music was quite extraordinary. When he crossed the street, hat in hand and gnawing his

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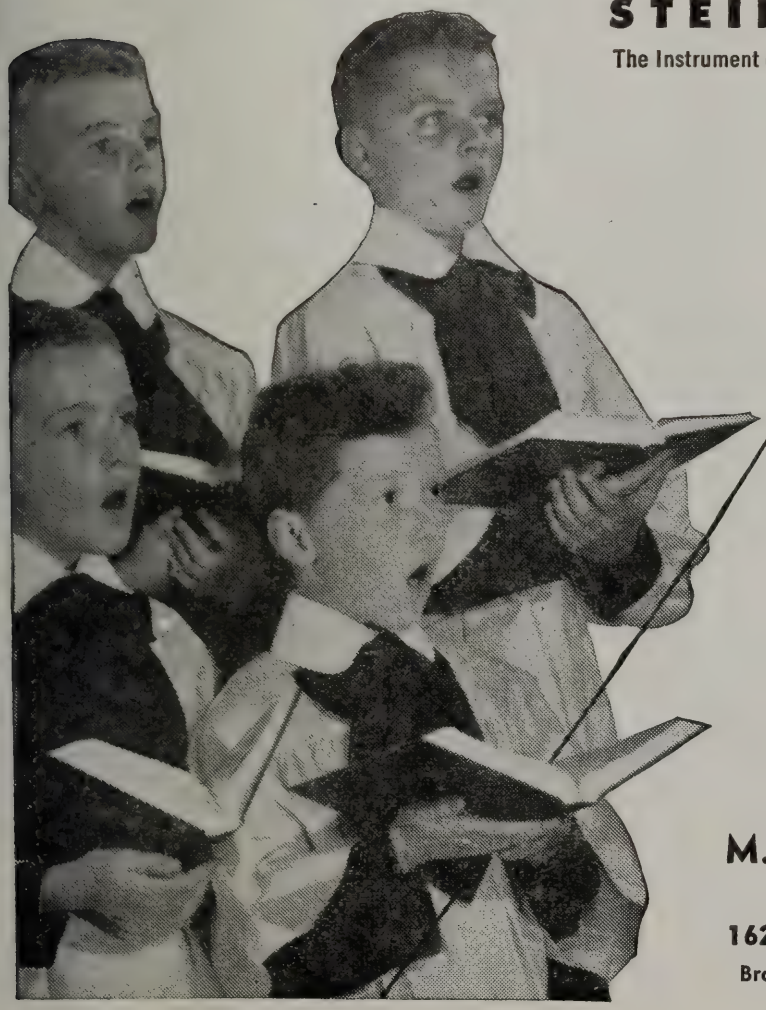

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lip or the inside of his cheek, even the drivers of the cabs would turn their heads after him and whisper to each other in awe: "Der Mahler!" To be popular is not tantamount, however, to being beloved, and no one can say that he was the "Darling of Vienna." The easy-going thought him far too exacting. In the Phaeacian Vienna of pre-War days, this singularly unobliging and implacably fierce man exerted an intimidating fascination upon the public at large and upon those with whom he came more intimately in contact. At any rate, the Viennese thought him highly interesting; that he abolished the claque, did away with all cuts in the works of Wagner — an Herculean deed in those days! — refused to grant leaves of absence to the artists, treated old-time favorites among the singers brusquely: all these things were discussed eagerly in Vienna. His bearish actions furnished a favorite topic of coffee-house gossip and his caustic repartee was widely circulated. He had a special gift for impressively formulating his words. When, in his presence, I once explained to a Tristan the change in attitude and expression the love potion was meant to produce, pointing out that restraint and reserve would have to be abandoned entirely and that the change must extend even to vocal expression, Mahler interrupted me by saying: "My dear S., don't forget: before the potion you are a baritone, after it a tenor." An influential person recommended to him a new opera, suggesting the possibility that the composer, who up to that time had not been signally successful, might

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have produced something after all that was really beautiful. Mahler replied courteously: "Nothing is impossible, but it is improbable that an orange should grow on a chestnut tree."

He told me that he felt instinctively impelled to be drastic in talk because experience had taught him that he could thus make himself understood most quickly and impressively. He added, laughing, that for his purpose this practical advantage was more important than exactness of thought, in which, in almost every instance, quick repartee was lacking. The public at large was intensely interested in these remarks of Mahler, and I recall that a journalist, the editor of *Sunday Chats,* implored me by telephone on a number of occasions to tell him Mahler's latest original remark — his public demanded to know it.

His first years in Vienna passed in overwhelming achievements on his part and enthusiastic and personal interest on the part of the artistic public. Essentially, it was still the same atmosphere of exalted giving and taking which I found when I first took up my work. It made Mahler happy to be able to produce such magnificent performances of beloved works with the rich resources of the Hofoper and for its music-loving audiences; and the latter themselves always seemed to be in festive mood. It is true that, even prior to my coming, he had, as conductor of the Philharmonic concerts, caused storms of protest by his retouchings of the instrumentation of the *Ninth* and

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by using a full string orchestra to perform Beethoven's *String Quartet in F Minor,* but I witnessed only the last dying sounds, as it were, of that combat. Incomparable operatic performances, like that of the *Tales of Hoffmann* — a veritable model of imaginative dramatic exhaustion of a work and of inspired musicianship — had aroused the entire musical Vienna to a high pitch of enthusiasm and been the means of re-establishing amicable relations. It was his personal policy that cast a gloom upon the atmosphere once more. He succeeded in securing the services of important young artists; but when he made them the main supports of his glorious performances, every dimming of the luster of old stars by the rising younger ones caused offense and ill-feeling which, at times, assumed considerable proportions.

Mahler's repertoire and his choice of novelties and revivals displayed his cultivation of the recognized, resurrection of the wrongfully neglected, and love for the new. The full scope of his nature becomes apparent in the composite picture of the operas of all kinds and styles which he recalled to flourishing life — from Gluck to Mozart and down to Pfitzner and Charpentier. One reason why his repertoire produced the effect of rich variety was that it contained and continued to contain works not yet generally popular, whose merits only his fine formative skill had been able to disclose, as, for

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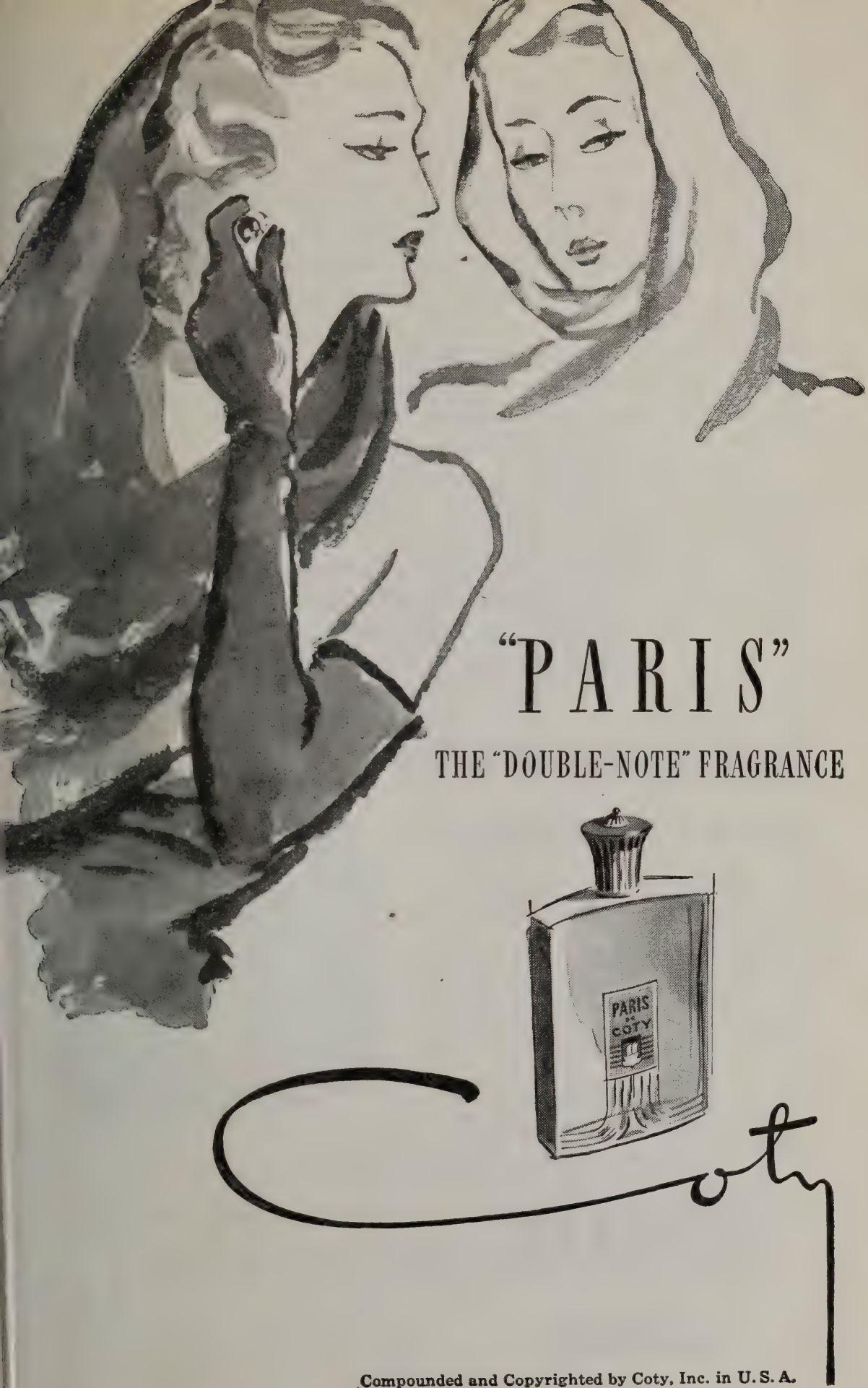

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instance, Boieldieu's *White Lady,* Goetz's *The Taming of the Shrew,* Halevy's *The Jewess,* and many others.

While thus his repertoire caused little dissatisfaction, it was different when his serious mind turned to new problems. What is today recognized and appreciated as pioneer work on the part of Mahler, was then but in the nature of an experiment and caused excitement and strife. I have in mind his collaborations with Alfred Roller, the productions of *Tristan, Fidelio, Walküre, Don Giovanni, Magic Flute, Iphigenia* — as many revivals as they were stages of progress on a road blocked for him by operatic problems of style which he recognized with ever-increasing clarity. I shall content myself here with this allusion because, later, I propose to speak connectedly on the subject of the director's and conductor's work.

Concerning the general public's attitude towards Mahler's activity during his last years in Vienna it may be said that, while the best remained his followers to the very day of his departure, admiring the daring spirit that penetrated beyond accepted theories into the realm of the problematic and approving the ruthless vehemence with which he pursued his artistic goals, his fanaticism, on the other hand, and the personal harshness of his expressions brought him many enemies amongst the more commonplace and faint-hearted of his co-workers,

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while his dauntlessness in the domain of art aroused the antagonism of the more conservative element among the public and press. They looked with disfavor upon the uncomfortably new and did not realize that the experiment of today created the law of tomorrow.

While, however, Mahler actually owed their enmity only to the daring magnitude of his achievement — important innovations invariably being subject to attack — it must be admitted that, in the case of personal ill-feeling, he was frequently the innocently guilty party. The increasing harshness of his character has its explanation in his reaction to the Viennese "softness" of that period and signified a kind of adaptation with reversed signature. Through the fascination exercised by the thrilling conductor and the dynamic man he had at the outset asserted himself irresistibly. To hold this ground in the face of a world inclined to relax existing tensions relentlessness was necessary. But since his way as a seeker did not run smoothly but led to ever new heights, far from the beaten track, his artistic demands continued to increase and became more and more complicated. With all of his kindness and depth of feeling, Mahler's was a "masterful mind," endowed with a gift for commanding to which, at the K.k. Hofoperntheater* with its consciousness of a glorious past, people were

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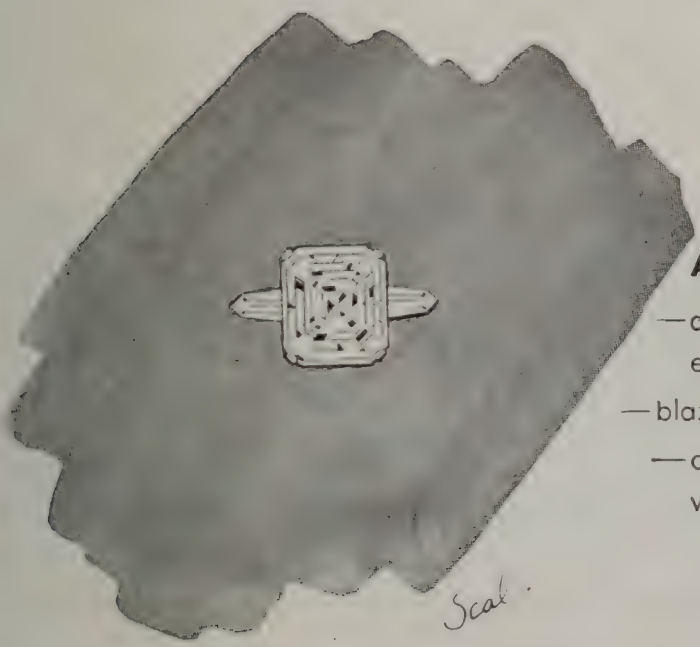
not accustomed. The genius loci of the magnificent house, with the splendor of its artistic resources, had, before Mahler's advent, rather resembled the worldly youth in Giorgione's "Concerto" than the lofty-minded and serious monk at the manual. The latter's spirit, however, had made its entry into the Opera with Mahler's coming and strove to place its seal upon an institution which theretofore had sought its justification in the splendor of voices, in a sensuously beautiful production of music, and in the luxury of its stage settings. The views and demands, therefore, which had their logical foundation in Mahler's nature, in his spiritual attitude towards art, in his relation to the masterworks of operatic literature and, above all, in his



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downright earnestness, were bound to be a new and exciting element in the cultural atmosphere of the sensual and epicurean city.

In a beautiful farewell letter to the members of the Opera he wrote that "in the press of battle and in the heat of the moment neither you nor I have been spared wounds and misunderstandings." Big issues had been at stake, however, and how significant and complete the victory was can, indeed, be realized only today when the Mahler epoch and the accompanying achievements of its artists have assumed legendary importance.

Then, again, Mahler was more ruthless with himself than with anybody else. He demanded the utmost of himself at every rehearsal and, even at times of physical indisposition, he knew no consideration. It is almost unbelievable that he should have written the *Fourth, Fifth, Sixth, Seventh* and *Eighth Symphonies,* in addition to a number of songs with orchestra, during the short holiday periods in the course of his directorship, and that, in other words, for ten years the enormous task of managing an Opera had had its only relief in the even more tremendous one of creative work. His life seemed to be an ever-recurring orbit of strength: he lavished it upon art and, renewed, he seemed to recover it from art. During the entire period of his incumbency in Vienna, with the exception of

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the last year, I never saw him other than brisk, inspired, and charged with energy.

In October 1907 he parted from the Hofoper with a performance of *Fidelio* and, in November, with a presentation of his *Second,* he said farewell to his Vienna friends whose expressions of love, loyalty and sorrow, occasioned by the news of his leaving, had deeply pleased and moved him.

A great epoch of operatic art had come to an end – the achievement of one man and of his inspired co-workers. Everyone had learned from him, everyone had been led to the utmost of his capacity. The achievements of his art are looked upon today as the unforgotten days of glory of the Vienna Opera, and the pure will to art that carried it to such heights will ever remain a shining example.

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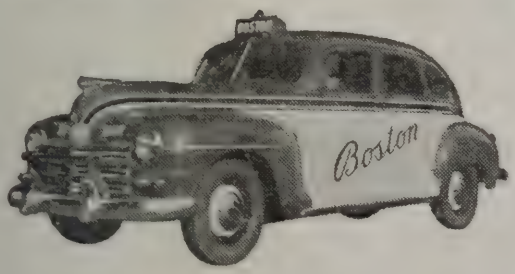

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SYMPHONY NO. 4 IN G MAJOR

By GUSTAV MAHLER

Born at Kalischt, in Bohemia, July 7, 1860; died at Vienna, May 8, 1911

Mahler began his Fourth Symphony at Ausee in the summer of 1899 and finished it there in the following summer. It was first performed by the Kaim Orchestra in Munich, November 25, 1901, Felix Weingartner conducting. The first performance in this country was by the Symphony Society of New York, Walter Damrosch, conductor, in 1904. The composer conducted a performance there by the Philharmonic Orchestra, January 17, 1911. The last two movements were played by the Boston Symphony Orchestra (January 30, 1942, Richard Burgin conducting, Cleora Wood, soloist); the entire symphony March 23, 1945. (Mona Paulee, soloist).

The orchestration requires four flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, Glockenspiel, sleigh bells, bass drum, cymbals, tam-tam, timpani, triangle, harp, and strings.

THE years surrounding the composition of the Fourth Symphony were years of constant activity for Mahler as conductor. He was then music director of the opera at Vienna. Fresh production of the operas of Gluck, Mozart, and Wagner exacted his time and energies. It was only after the musical season that he was able to devote himself to his creative projects. "A holiday composer" was what he called himself in a letter to his friend Max Marschalk, and hardly to be compared with the "concert matadors of today," who have the year around at their disposal. But it must be granted that he did very well as regards quantity in his summer intervals, for he had then found time to compose his first four symphonies and his song cycles. Indeed, driven to the end of his life by conductorial obligations, his summers remained his creative periods. As had been the case with the symphonies which preceded this one, he completed his sketches in the little summer house which he occupied on the beautiful Lake Ausee, and, returning to his duties as conductor in town, rose early each

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morning that he might write a page or two of his score in fair copy, before going to his morning rehearsal.

Mahler was honored as a conductor, little regarded as a composer, before the arresting impact of the Fifth Symphony compelled general attention. When the Fourth Symphony was first performed, loud voices were raised pro and con. He was badgered for a programme, as he had always been and always would be.* It is hard, looking back, to understand why hearers insisted upon explanations of this simple-hearted, straightforward, lyrical music, and why they did not simply accept the text as self-evident and self-sufficient. It is equally hard to account for the furious controversy the Symphony aroused or such attacks as the one by the correspondent of the *Musical Courier* at the time, who righteously spared his readers "a detailed description of that musical monstrosity" and dismissed it in this fashion: "There is nothing in the design, content, or execution of the work to impress the musician, except its grotesquery. The only part of the symphony which is bearable is the soprano solo at the end, and that is not symphony."

* A significant line appeared on the programme when he conducted the symphony at a Philharmonic concert in New York, January 17, 1911: "In deference to Mr. Mahler's wishes, there shall be no attempt at an analysis or description here of this symphony."

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The Fourth Symphony is content with an essentially simple style, through which dance-like or songful measures have free play, prompted by the naïve fantasy of folk poetry. Jean Paul Richter had furnished images for the First Symphony. Mahler later discovered *"Des Knaben Wunderhorn,"* and his fancy lingered over this collection of old German songs compiled almost a century before by Ludwig von Arnim and Clemens Brentano. He set many of them, and reflected thoughts found their way into the Second, Third, and Fourth symphonies. The extravagant fairy folklore of an earlier romanticism was a curiosity to most people in Mahler's time, while this strange figure of unabashed sentiment subjected himself to its spell and allowed it to suffuse his music. The Fourth Symphony is freer than any of its companions from dark or morbid thoughts. Its sunny serenity is unclouded, unless one feels a macabre suggestion in the violin solo of the scherzo. Certainly no shadow passes over the bright course of the last two

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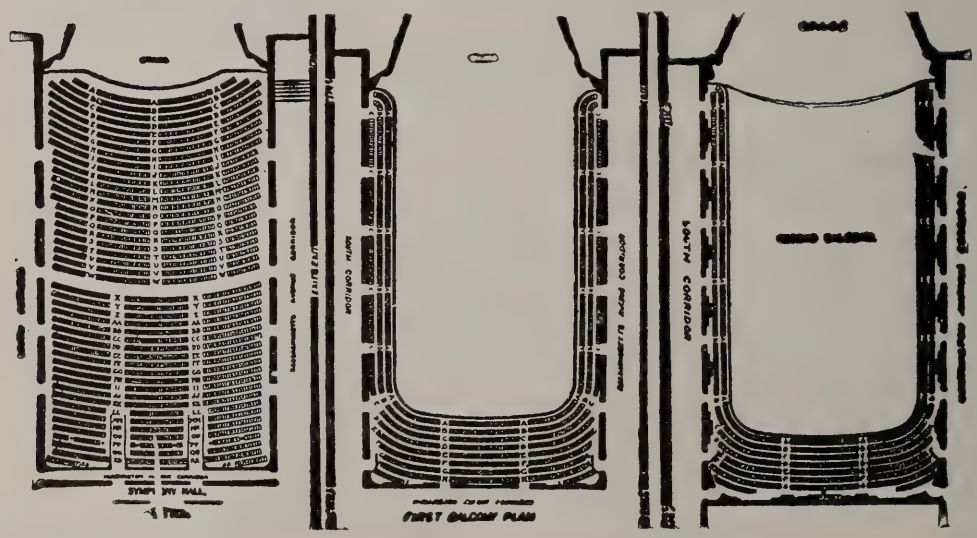

movements. Comparing the Fourth Symphony with the Third, Bruno Walter remarks in his book on Mahler that "it reaches even greater heights of a strangely exalted gayety. . . . For now he felt himself carried on high as in a dream and no longer was there any ground under his feet. An account of such a floating condition is given in the *Fourth.* In its final movement it even represents, thematically, a sequel to the 'Angel Movement' of the *Third* and, in its general tone, follows its spiritual direction.* After the works of pathos, a yearning for gaiety or, rather, for serenity had sprung up in Mahler's heart, and so he created the idyll of the *Fourth* in which a devout piety dreams its dream of Heaven. Dream-like and unreal, indeed, is the atmosphere of the work — a mysterious smile and a strange humor cover the solemnity which so clearly had been manifested in the *Third.* In the fairy-tale of the *Fourth* everything is floating and unburdened which, in his former works, had been mighty and pathetic — the mellow voice of an angel confirms what, in the *Second* and *Third,* a prophet had foreseen and pronounced in loud accents. The blissful feeling of exaltation and freedom from the world communicates itself to the character of the music — but, in contrast to the *Third,* from afar, as it were. The three orchestral movements take their course without a condensation of the peculiar moods out of which they grew into a definite idea. Not even the *Little Recall* in the first movement, mentioned before, is susceptible of a classification within a larger vision.

"The first movement and the *Heavenly Life* are dominated by a droll humor which is in strange contrast to the beatific mood forming the key-note of the work. The scherzo is a sort of uncanny fairy-

* The Finale of the Fourth was originally planned as an additional movement of the Third Symphony, which was to be called "What the Angels tell me."

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tale episode. Its demoniac violin solo and the graceful trio form an interesting counterpart to the other sections of the symphony without abandoning the character of lightness and mystery. Referring to the profound quiet and clear beauty of the andante, Mahler said to me that they were caused by his vision of one of the church sepulchers showing the recumbent stone image of the deceased with the arms crossed in eternal sleep. The poem whose setting to music forms the last movement depicts in words the atmosphere out of which the music of the *Fourth* grew. The childlike joys which it portrays are symbolic of heavenly bliss, and only when, at the very end, music is proclaimed the sublimest of joys is the humorous character gently changed into one of exalted solemnity.

"In the first four symphonies an important part of the history of Mahler's soul is unfolded. The force of spiritual events is matched by the power of musical language. The correlation of the world of sound and that of imagination, thoughts, and emotions, is thus common to them both. While, however, in the *First* the subjective experience with its tempest of emotions is exerting its influence upon the music, metaphysical questions strive to find an answer and deliverance in music in the *Second* and in subsequent symphonies. Three times he gives the answer and every time from a new point of view. In the *Second* he asks the reason for the tragedy of human existence and is sure its justification is to be found in immortality. In the *Third,* with a feeling of reassurance, he looks out upon nature, runs the rounds of its circles, and finishes in the happy awareness that it is 'almighty love that forms all things and preserves all things.' In the *Fourth,* he assures himself and us of a sheltered security in the sublimely serene dream of a heavenly life."

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The Fourth Symphony is long, lasting three-quarters of an hour, but it is the shortest that Mahler wrote. It is the lightest in instrumentation: Only four horns are used, the solidity of trombones and tuba dispensed with.

The first movement, *Heiter, Bedächtig* (Gay, Deliberate), is also marked *Recht gemächlich* (Leisurely). It is based on two ingratiating melodies, the first immediately stated by the first violins. Another lilting theme in the lower strings is heard, and a characteristic horn figure before the second theme, as simple and diatonic as the first, is played by the 'cellos. Other themes or fragments of themes are introduced, but their rôle is subservient or episodic. There are ingenious combinations and structures along the way. The mood becomes boisterous for a while, but the two main themes dominate and the sense of naïve simplicity is never lost.

The second movement is marked *In gemächlicher Bewegung* (With leisurely motion). It opens with a delightful horn motive, but almost immediately the solo violin breaks in. The instrument is tuned one tone higher, which gives it a shrill and angular effect. The concert master is directed to play *"wie ein Fidel,"* giving the antique, uncouth effect of an old-time village fiddler. Paul Stefan considers that "Only one being can play thus: Death. He is very good-natured and lets the others go on dancing, but they must not forget who is making the music. When he lets his bow fall, the other players try to overtake him; they are in major, but even that sounds creepy enough, as in

the sermon to the fishes [in the last movement]. Then the piece becomes somewhat livelier (Trio), but the ghostly theme returns and remains." But the movement is not really sinister, and the surrounding material is quite otherwise, notably a tripping theme with trills first heard from the clarinets.

The third movement, *Ruhevoll* (Peacefully), *Poco adagio,* is Mahler's only full use of the variation form in his symphonies. The theme, broad and simple, is disclosed by the low strings. Several counter-themes are woven in as the score takes its contrapuntal course. The oboe gives forth one of these, *"klagend,"* and the clarinets, another in a faster tempo. The former tempo returns, and the movement ends, in a long-drawn *pianissimo* with arpeggios, harp glissandi, horn calls, and sustained, widespread chords.

The fourth movement, *Sehr behaglich* (Very easily) utilizes verses from an old Bavarian folk song, *"Der Himmel hängt voll Geigen"* ("In Heaven Hang Many Fiddles"), from *"Des Knaben Wunderhorn."* The movement takes strophic shape, the orchestral portion being light and piquant but free and independent, in no sense a mere accompaniment. Interludes after each verse are reminiscent of a jingling theme in the opening movement. There are fleeting touchs of realism, as when the oboe suggests the bleating lamb; the basses, the bellowing ox. St. Peter brings in sudden measures of quiet dignity, with an appropriate archaic flavor of open fifths. The text sets forth the simple peasant's idea of Heaven — a place not solemn and awesome, but homely and friendly, where a holiday spirit prevails, where delectable things to eat rise before one at a wish, where game runs con-

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veniently in the streets, and even the saints are sociable souls contributing to the general good time. One is reminded that Marc Connolly's "Green Pastures" was not the first reflection of a faith which is strong because confiding and unquestioning, which is born of wonderment, is the source of folklore, and gives birth to true poetry. Mahler wrote over the voice part in his score: "With childlike, bright expression, always without parody!" It was the composer's rarest quality that he could enter quite simply into this spirit of wonder.

The text is as follows, together with a literal translation:

Wir geniessen die himmlischen Freuden,	The joys of Heaven are so delightful
Drum tun wir das Irdische meiden.	We have no need of earthly ones;
Kein weltlich Getümmel	No worldly turmoil is heard in Heaven
Hört man nicht im Himmel!	All live there in sweetest peace.
Lebt alles in sanftester Ruh'.	We live an angel's life,
Wir führen ein englisches Leben,	But we are merry too,
Sind dennoch ganz lustig daneben,	Dancing and leaping,
Wir tanzen und springen,	Frisking and singing.
Wir hüpfen und singen.	
Sanct Peter im Himmel sieht zu!	St. Peter in Heaven looks on,
Johannes das Lämmlein auslasset,	John gives up his little lamb
Der Metzger Herodes drauf passet!	Which is delivered to the butcher Herod.
Wir führen ein unschuldig's	We lead an innocent and helpless little lamb
Unschuldig's geduldig's	
Ein Liebliches Lämmlein zu Tod!	To its death.

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Series B will consist of a *Beethoven* Cycle, to be concluded with an extra concert on the following Tuesday evening, August 5, at which the Ninth Symphony will be performed.

The programs for Series C will include a Symphony by *Haydn; Mendelssohn*—"Italian" Symphony; *Schumann*—Second Symphony; *Tchaikovsky*—Fourth Symphony; *Debussy*—"The Sea"; *Stravinsky*—"Le Sacre du Printemps"; and *Mozart*—Requiem (with chorus and soloists).

Special prices for the three extra concerts (July 13, July 20, August 5) are available to subscribers to any of the three Series.

Applications for Series tickets now being received. Detailed ticket information sent on request.

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Sanct Ursula selbst dazu lacht–
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BRUNO WALTER *Conducting*

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INTERMISSION

BEETHOVEN.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; Trio
IV. Finale: Allegro molto

This program will end about 4:20 on Friday Afternoon, 10:20 o'clock on Saturday Evening.

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SIXTY-SIXTH SEASON, 1946–1947

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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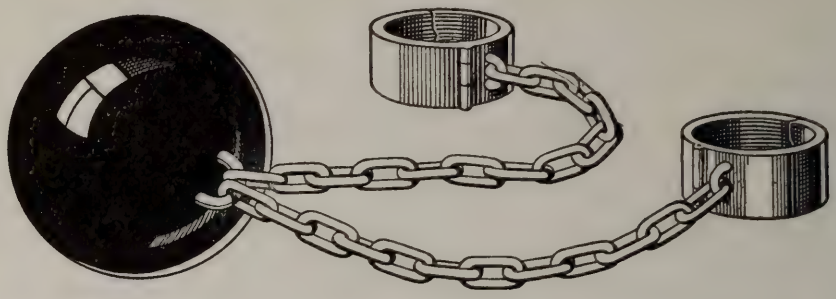

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Brahms Anniversary
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BRAHMS ANNIVERSARY

Next Thursday, fifty years will have passed since the death of Johannes Brahms. On that day, and on Saturday Evening, Dr. Koussevitzky will devote an entire program to this composer. In the course of the month, the First Piano Concerto will be performed in this series (April 18–19), and the German Requiem for the annual spring Pension Fund Concert (April 22). All-Brahms programs are planned for the orchestra's visits to New York, Brooklyn, and Newark in the week of April 6.

The past fifty years have shown a long and unwavering upcurve in the estimation of this composer, on the part of those who enjoy music without particular thought, and those too who set themselves up as its judges. It can be confidently said, while the symphonies, the concertos, the Requiem, are having plentiful performance and attention this April, that Brahms at no time in the past would have stood less high in a popular poll than now. Yet many of us remember when Brahms was considered as a composer for the intellectuals. Philip Hale more than once referred to the Fourth Symphony as "granitic," a word few would now think of applying to that masterpiece of rich and warm coloring, and poetry in tones. The adjectives "remote," and "austere," and "forbidding" were once general currency as applied to Brahms. In the more recent books on this composer, (Niemann, Geiringer, Schauffler) books which reflect the increasing discernment of Brahms the artist, these adjectives are nowhere to be found. The notion, now so happily vanished, that Brahms was difficult and unpalatable was probably due in part to the innovations in his music which baffled early hearers.

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This bafflement was not aided by early Brahms conductors of the more rigid and scholastic type. The lingering prejudice of concert-goers against Brahms could also be traced back to the antagonism of the old Brahms-Wagner controversies of the eighties and nineties. Arthur Nikisch was the pioneer in presenting Brahms as a genuine romantic by no means devoid of sensuous beauty, and a new generation of conductors have continued to reveal the true Brahms.

The Providence Journal recently commented on the Brahms Anniversary:

"The current season carries over into the 50th anniversary of the death of Johannes Brahms, which occurred on April 3, 1897, so there will be much musical remembering in the next few months. The *Boston Symphony Orchestra,* for one, includes a Brahms symphony in its program for Providence on Tuesday night.

"Not that Brahms is any longer in need of a special occasion for the playing of his works. The playing of them creates its own special occasion for hundreds of thousands of persons, both instructed and uninstructed in music. What repelled the listeners of half a century ago, what seemed to them (often with good reason) dull and obtuse, is largely outweighed today by an appreciation of and delight in the romantic warmth that this crusty citizen possessed. Even the 30 variations at the end of the Fourth Symphony go down without complaint.

"Like anybody else, Brahms was not all of a piece. He was a kind, brutal, modest, self-critical, partly respectable man. He liked to eat, drink, and talk, to write music and hear it and play it. He made a heap of money—for a musician of that time; though much of his work he threw 'under the table,' as he used to say, because it didn't suit him; and he entered the symphonic lists rather late in life, solemnly aware of what it meant to match a lance with Beethoven. His psychological complexities, as

illustrated by his relations with Clara Schumann and with light, anonymous ladies, fascinate the gossip and the scientific inquirer alike.

"The 50 years since he died have destroyed the Vienna that he loved and the phase of civilization in which he was comfortable, but they have not destroyed Brahms. Indeed, he has become one of the splendid tokens reassuring us, in an evil day, that civilization itself is not dead."

• • •

WELCOME VISITORS

Pierre Monteux, who is warmly and gratefully remembered for his inestimable service to Boston and its orchestra in the years 1919–1924, will be welcomed by a friendly musical public on his return for a concert in Symphony Hall, in which he has not conducted since that time. The concert will be on Sunday Afternoon, April 13, and the occasion will be additionally notable as the first visit to this city of the San Francisco Symphony Orchestra; a visit long delayed by geographical reasons. The Boston Symphony Orchestra has found it possible only once and in the distant past to visit San Francisco (Panama-Pacific International Exposition, 1915).

Mr. Monteux has been the conductor of the San Francisco Symphony Orchestra since 1935. Reports of the orchestra's performances under his direction increase the desire of Bostonians for first hand experience.

The program will consist of Bach's Organ Passacaglia in the orchestral arrangement of Respighi, the first performance of *"L'Ascension — Quatre Méditations Symphoniques"* by Olivier Messiaen, the second suite from Ravel's "Daphnis and Chloe," and Brahms' First Symphony.

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III. Scherzo: Allegro vivace; Trio
IV. Finale: Allegro molto

This program will end about 4:20 on Friday Afternoon, 10:20 o'clock on Saturday Evening.

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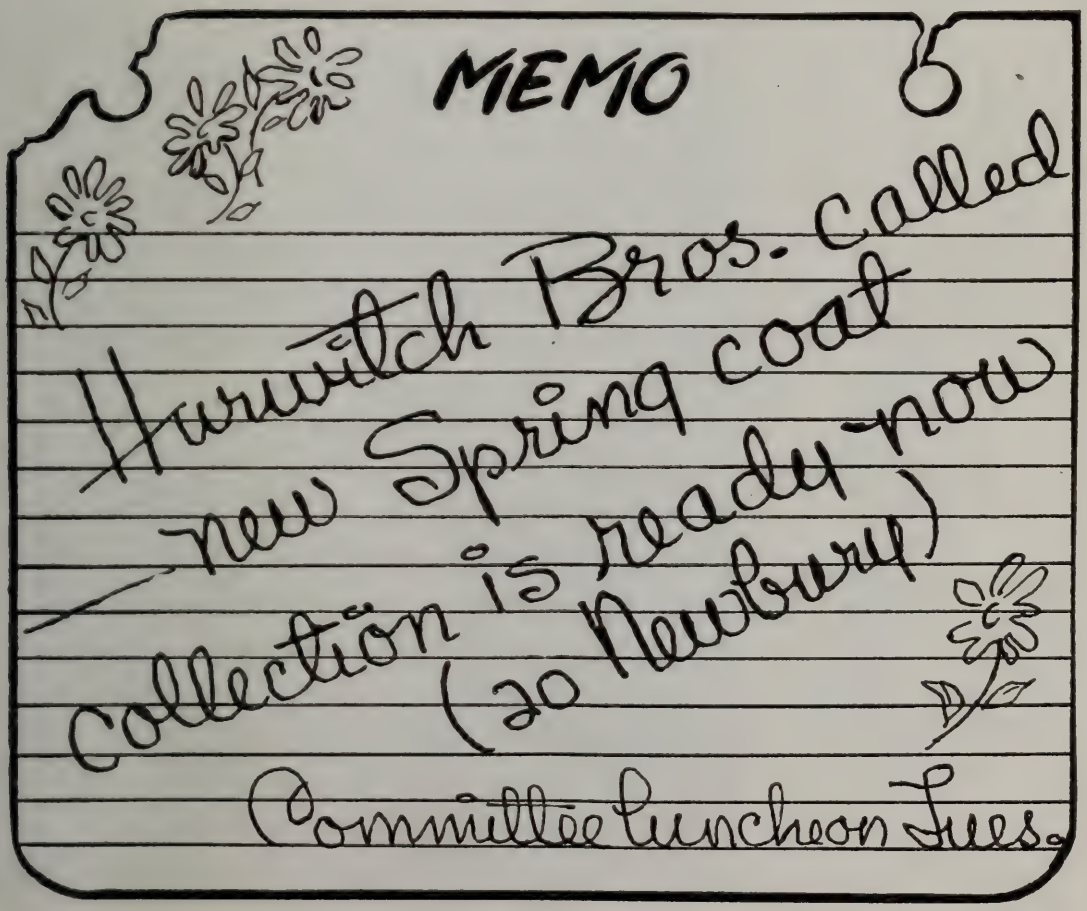
BRUNO WALTER was born in Berlin, September 15, 1876. He began his career as *Kapellmeister* at Cologne, Hamburg, Breslau, Pressburg, Riga and Berlin. In 1901 he became conductor of the Vienna *Hofoper,* holding this position until 1913. In Vienna, as formerly in Hamburg, he was intimately associated with Gustav Mahler as colleague in conducting. From 1914 to 1922 he was *Generalmusik-Direktor* at Munich. He conducted the New York Symphony Orchestra as guest in the seasons 1923–25. He returned to Europe to conduct the Civic Opera in Berlin (1925–29) and later the Leipzig *Gewandhaus* Orchestra until 1933. He conducted the Vienna *Staatsoper* 1936–38 and the Salzburg Festivals until 1938. With the coming of the war his activities were confined to Western Europe and later America, where he has figured prominently as conductor of the Philharmonic-Symphony Society and at the Metropolitan Opera House. Mr. Walter conducted the Boston Symphony Orchestra as guest on March 30–31, 1923.

Bruno Walter is the author of "Gustav Mahler" and his own autobiography, "Theme and Variations."



SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

The "Pastoral" Symphony had its most recent performance in this series of the Boston Symphony Orchestra, February 8, 1946.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm,

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completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the programme named the Pastoral as "No. 5," the C minor as "No. 6" – which is building a case on what looks like nothing more than a printer's error

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time

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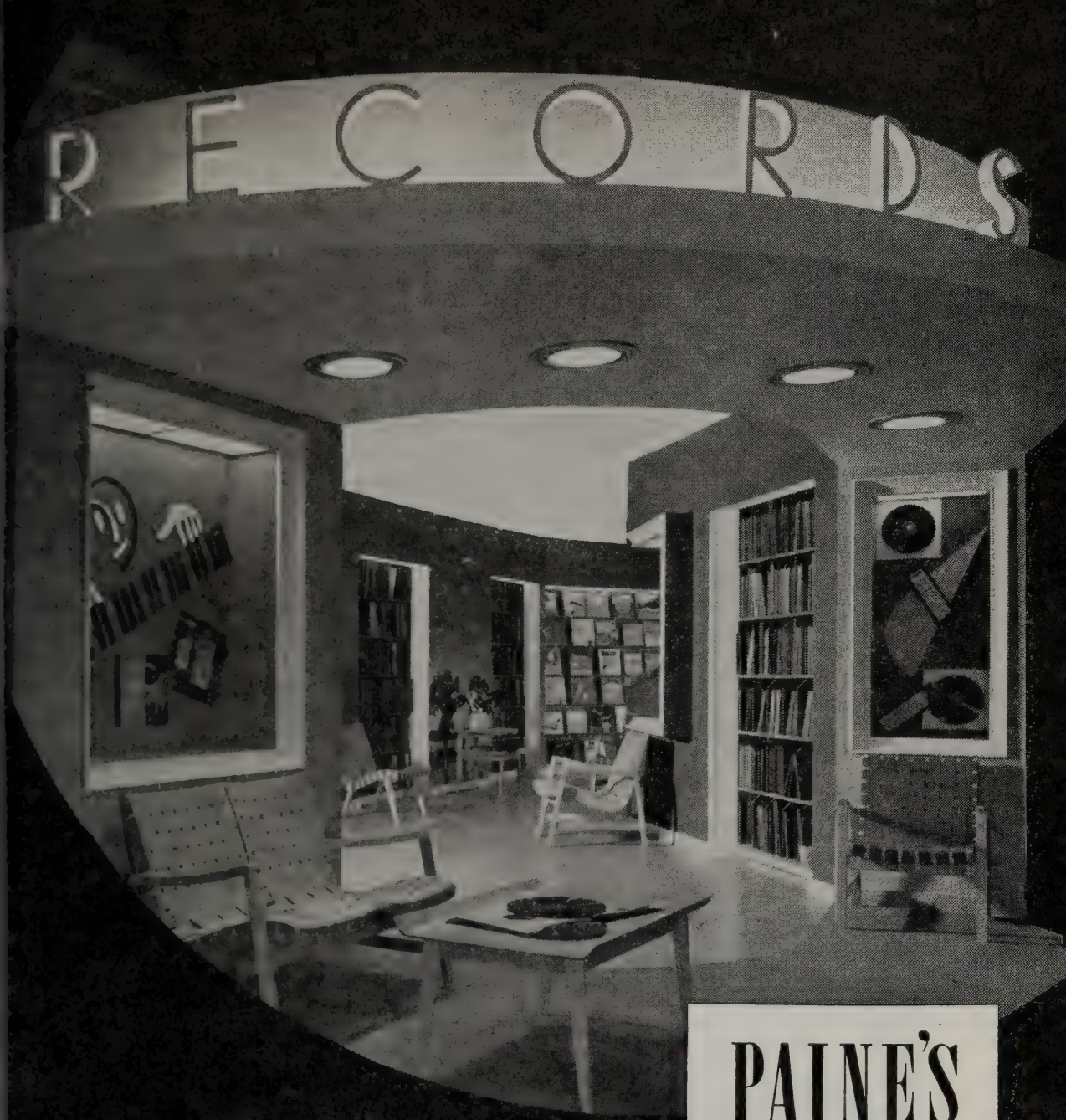

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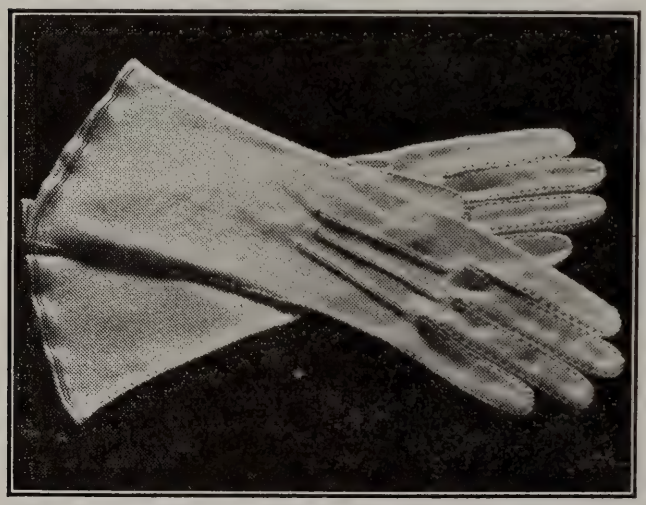
missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," writes Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the principle of exfoliation in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire move-



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ment a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of *"Malerei."*† The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of

---

* To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends.

†Beethoven at first inscribed this warning on the title-page of his score: "More an expression of feeling than painting."

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the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "programme" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in

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his Smoking Catch, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.' " There is a brief episode of real rustic vigor in duple time,* a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his

Berlioz sees, in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

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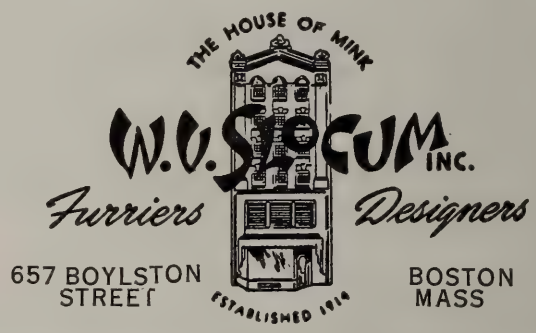

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symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

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"Hirtengesang," the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends — and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches,* and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale:* "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's *"Lehr und Erbauungs Buch,"* from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking

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upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo*. There is a not unsimilar passage before the close of the first movement.

Berlioz, who could admire, and practice, a fine restraint in music, if not always in prose, was moved to an infectious rapture by this symphony, in its attainment of the true pastoral ardor, the clear supremacy of his own art over the poets of all time:

"But this poem of Beethoven! — these long periods so richly coloured! — these living pictures! — these perfumes! — that light! — that eloquent silence! — that vast horizon! — those enchanted nooks secreted in the woods! — those golden harvests! — those rose-tinted clouds like wandering flecks upon the surface of the sky! — that immense plain seeming to slumber beneath the rays of the mid-day sun! — Man is absent, and Nature alone reveals itself to admiration! — and this profound repose of everything that lives! This happy life of all which is at rest! — the little brook which runs rippling towards the river! — the river itself, parent of waters, which, in majestic silence, flows down to the great sea! — Then, Man intervenes; he of the fields, robust and God-fearing — his joyous diversion is interrupted by the storm — and we have his terror, his hymn of gratitude.

"Veil your faces! ye poor, great, ancient poets — poor Immortals! Your conventional diction with all its harmonious purity can never

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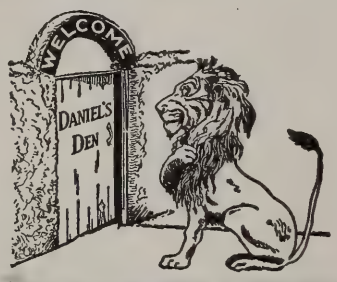

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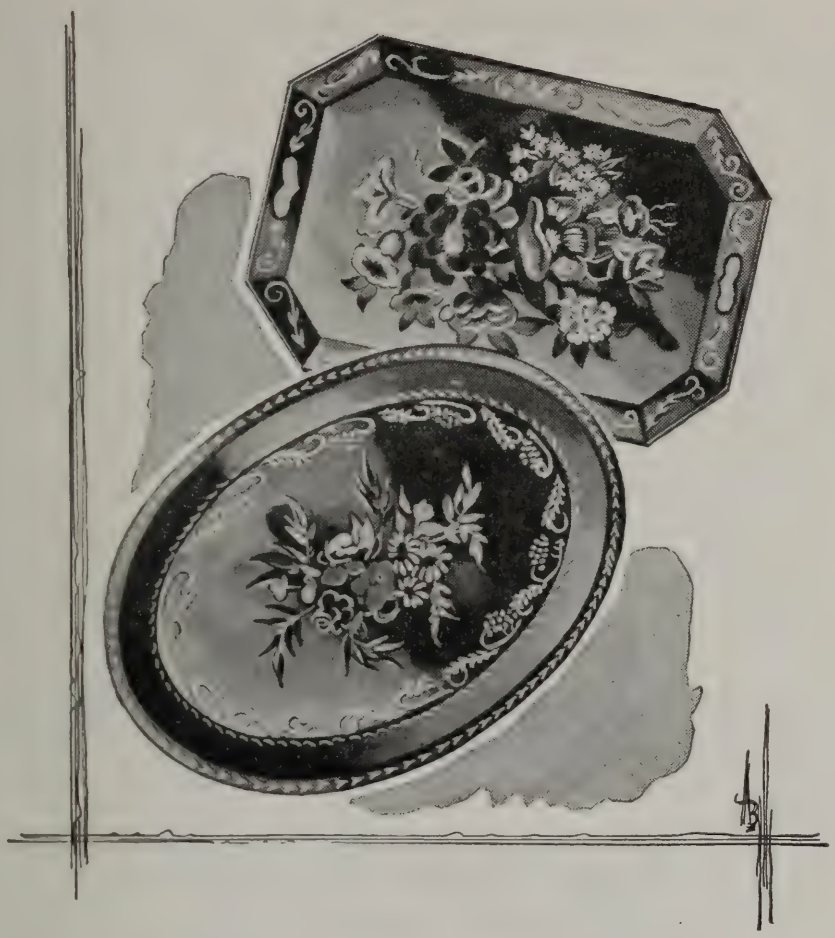

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"Yes! great and adored poets! you are conquered: *Inclyte sed victi.*"

~

It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More an expression of feeling than painting."* Beethoven was probably

* The inscription *"Mehr Ausdruck der Empfindung als Malerei"* was probably on the original manuscript. It appeared in the programme of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).

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moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time. The following notations in the sketchbooks show that Beethoven gave anxious consideration to the problem of divulging much or little in the way of subtitles upon his score:

"The hearers should be allowed to discover the situations."

"All painting in instrumental music, if pushed too far, is a failure."

"*Sinfonia pastorella.* Anyone who has an idea of country life can make out for himself the intentions of the author without many titles."

"People will not require titles to recognize the general intention to be more a matter of feeling than of painting in sounds."

"Pastoral Symphony: No picture, but something in which the emotions are expressed which are aroused in men by the pleasure of the country (or), in which some feelings of country life are set forth."

Some have not needed the warning in a symphony where "feeling" controls every page, where the "painting" is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral

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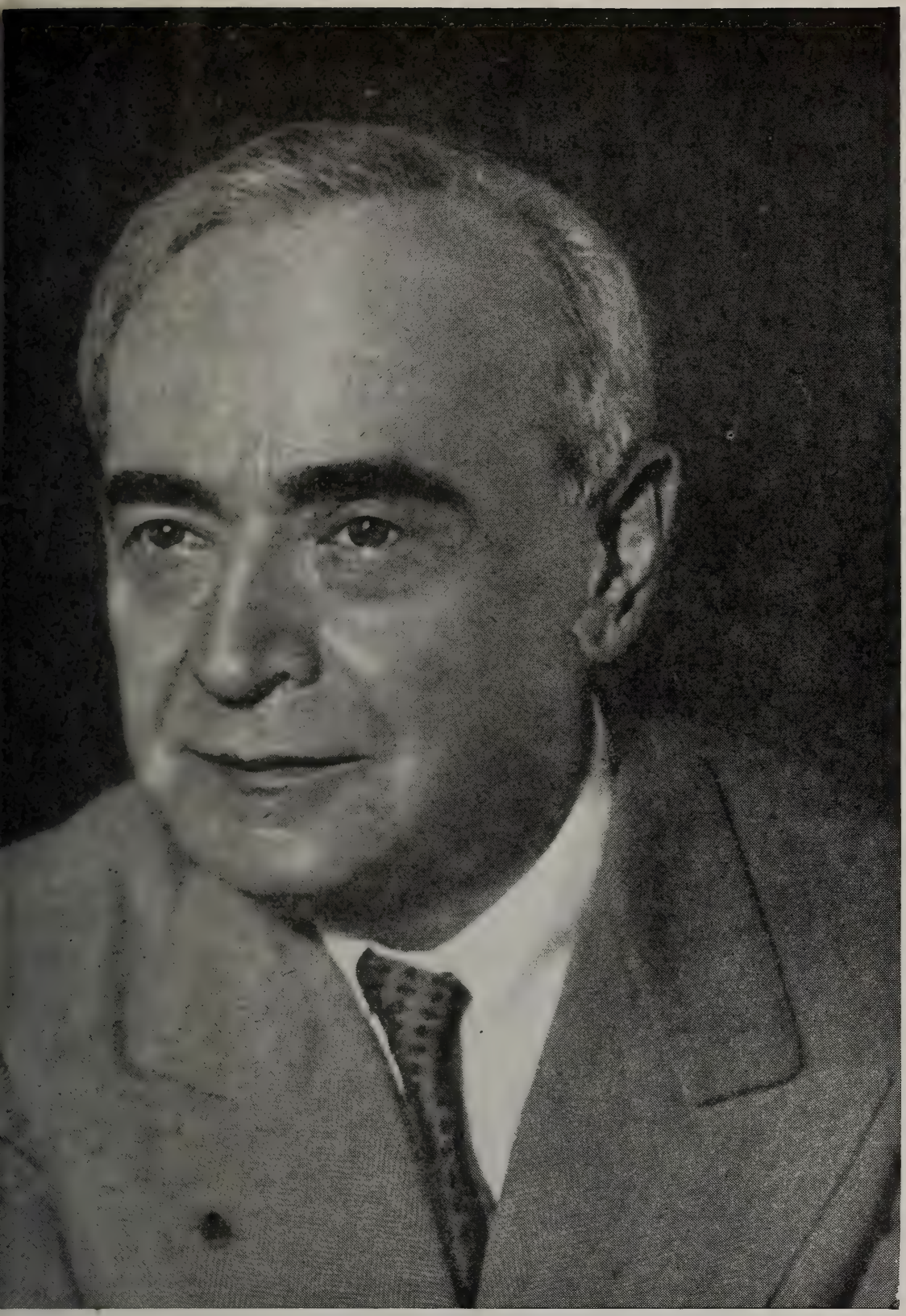

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Symphony, in which Beethoven said: "I have always a picture in mind while composing, and work up to it." He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

Beethoven had a still more direct reason for trying to set his public straight on his musical intentions in this symphony. He wished, no doubt, to distinguish his score from the "programme music" highly popular in his day, trivial imitations by composers entirely incapable of the "feeling" Beethoven justly stressed in his similarly entitled score. He could not even approve the literal imitation of animal life in Haydn's "Creation," an oratorio which was in great vogue in Vienna at that time. He did indeed later capitulate to the lower order of "*Malerei*" in his "Battle of Victoria," but for this excursion in the popular taste he never claimed a preponderance of feeling over imagery. There were nature pictures in music as well as battle pieces at that time, and they were on a similar level. A symphony of this sort has been found which may well have suggested Beethoven's Pastoral Symphony, and its plan of movements. It is a "Grand Symphony" subtitled "A Musical Portrait of Nature" by a Swabian composer, Justin Heinrich Knecht, published about 1784. This work was advertised in the publication of Beethoven's Opus 2, his first three piano sonatas, so Sir George Grove has discovered, "and the boy must often have read Knecht's suggestive titles on the cover of his own sonatas. If so, they lay dormant in his mind for twenty-four years, until 1808." Grove, who examined the score, hastened to reassure his

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readers that "beyond the titles, there is no similarity in the two compositions." The title-page has no pictorial reticence:

1. A beautiful countryside where the sun shines, the soft breezes blow, the streams cross the valley, the birds twitter, a cascade murmurs, a shepherd pipes, the sheep leap, and the shepherdess lets her gentle voice be heard.

2. The heavens are suddenly darkened, all breathe with difficulty and are afraid, the black clouds pile up, the wind makes a rushing sound, the thunder growls from afar, the storm slowly descends.

3. The storm, with noise of wind and driving rain, roars with all its force, the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

4. The storm is appeased little by little, the clouds scatter and the sky clears.

5. Nature, in a transport of gladness, raises its voice to heaven, and gives thanks to its Creator in soft and agreeable song.

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ENTR'ACTE

BEETHOVEN AND BLAKE

By Alfred Kazin

From the Introduction to "The Portable Blake," by permission of The Viking Press, Inc., 1946.*

In 1827 there died, undoubtedly unknown to each other, two plebeian Europeans of supreme originality: Ludwig van Beethoven and William Blake. Had they known each other, they could still not have known how much of the future they contained and how alike they were in the quality of their personal force, their defiance of the age, and the fierce demands each had made on the human imagination.

It is part of the story of Blake's isolation from the European culture of his time that he could have known of Beethoven, who enjoyed a reputation in the London of the early 1800's. The Ninth Symphony was in fact commissioned by the London Philharmonic, who made Beethoven's last days a little easier. The artistic society of the day was appreciative of Beethoven. It ignored the laborious little engraver, shut off by his work and reputed madness, who was known

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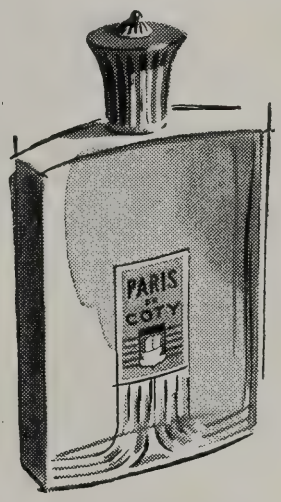

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[1319]

mainly to a few painters, and held by most of them to be a charming crank.

It is hard to imagine Blake going to concerts or reading accounts of Beethoven's music. He never traveled. Except for one three-year stay at a cottage in Sussex, he hardly went out of London. Like his father and brothers, he lived the life of a small tradesman — at one time he kept a printshop. He was always very poor, and generally worked in such seclusion that at one period, near the end of his life, he did not leave his house for two years, except to go out for porter. Blake had instinctive musical gifts; in his youth and old age he spontaneously, when in company, sang melodies to his own lyrics. Musicians who heard them set them down; I wish I knew where. Even on his deathbed, where he worked to the last, he composed songs. But he had no formal musical knowledge and apparently no interest in musical thought. Self-educated in every field except engraving, to which he had been apprenticed at fourteen, his only interest in most ideas outside his own was to refute them. He always lived and worked very much alone, with a wife whom he trained to be the mirror of his mind. The world let him alone. He was entirely preoccupied with his designs, his poems, and the burden — which he

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felt more than any other writer whom I know — of the finiteness of man before the whole creation.

Beethoven's isolation was different. He was separated from society by his deafness, his pride, his awkward relations with women, relatives, patrons, inadequate musicians. He was isolated, as all original minds are, by the need to develop absolutely in his own way. The isolation was made tragic, against his will, by his deafness and social pride. At the same time he was one of the famous virtuosos of Europe, the heir of Mozart and the pupil of Haydn, and the occasional grumpy favorite of the musical princes of Vienna. His isolation was an involuntary personal tragedy, as it was by necessity a social fact. He did not resign himself to it, and only with the greatest courage learned to submit to it. If he was solitary, it was in a great tradition. As he was influenced by his predecessors, so he became the fountainhead of the principal musical thought that came after him.

Blake's isolation was — I sometimes think it still is — absolute. It was the isolation of a mind that sought to make the best of heaven and earth, in the image of neither. It was isolation of a totally different kind of human vision; of an unappeasable longing for the absolute integration of man, in his total nature, with the universe. It was the isolation of a temperament run on fixed ideas; and incidentally, of

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a craftsman who could not earn a living. There are analogies to Blake's position in a world which has so many displaced persons as our own; but they are inadequate. Blake's isolation may be likened to that of the revolutionary who sits in his grubby room writing manifestoes against a society that pays him no attention, with footnotes against other revolutionaries who think him mad. It was that of the author who prints his own books. It was that of the sweetly smiling crank who sits forever in publishers' offices, with a vast portfolio under his arm, explaining with undiminishable confidence that only through his vision will the world be saved. It was that of the engraver who stopped getting assignments because he turned each one into an act of independent creation. Blake was a lyric poet interested chiefly in ideas, and a painter who did not believe in nature. He was a commercial artist who was a genius in poetry, painting, and religion. He was a libertarian obsessed with God; a mystic who reversed the mystical pattern, for he sought man as the end of his search. He was a Christian who hated the churches; a revolutionary who abhorred the materialism of radicals. He was a drudge, sometimes living on a dollar a week, who called himself "a mental prince"; and was one. . . .

Yet Blake is very much like Beethoven in his artistic independence

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and universality. Like Beethoven, he is a pioneer Romantic of that heroic first generation which thought that the flames of the French Revolution would burn down all fetters. Like Beethoven, he asserts the creative freedom of the imagination within his work and makes a new world of thought out of it. There sounds all through Blake's poetry, from the boyish and smiling defiance of neo-classic formalism in *Poetical Sketches,*

> The languid strings do scarcely move!
> The sound is forc'd, the notes are few!

to the vision of man the divine in *Jerusalem,* that lyric despair mingled with quickness to exaltation, that sense of a primal intelligence fighting the mind's limitations, that brings Beethoven's last quartet so close to absolute meditation and the Ninth Symphony to a succession of triumphal marches. What is nearest and first in both men is so strong a sense of their own identity that they are always reaching beyond man's conception of his powers. In both there is a positive assertion against suffering, an impatience with forms and means. As Beethoven said of the violinist who complained of the difficulty of one of the Rasumofsky quartets — "Does he really suppose I think of his puling little fiddle when the spirit speaks to me and I compose somthing?" — so to Blake the forms he uses in his last Prophetic Books, even to their very narrative coherence, are nothing before the absoluteness of his vision.

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SYMPHONY NO. 3 in E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

The most recent performance in this series was October 5, 1945.

THOSE who have listened to the Eroica Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the Eroica was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view.

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His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the "Eroica" had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his Eroica Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The Eroica, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, es-

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pecially, lie the struggle, the domination, the suffering, and the triumph of the Eroica Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

The Third Symphony is set down by Paul Henry Láng, in his "Music in Western Civilization," as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened

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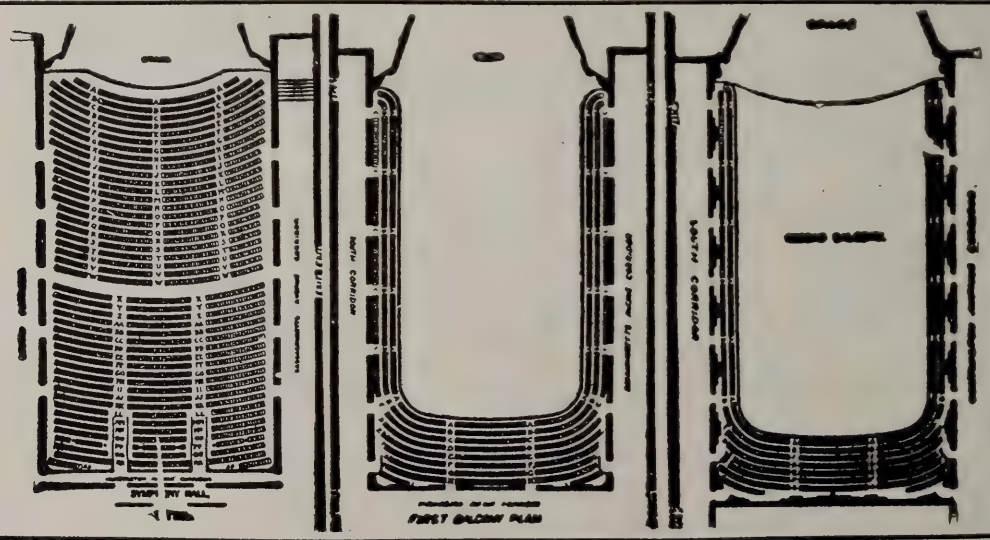
by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's "Ring" following "Lohengrin," Brahms' First Symphony – these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The "Eroica" was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The work-

* "I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a *new road.*" (This on the authority of Czerny — "Recollection of Beethoven.")



manship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard-of length of three quarters of an hour.*

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: "If I write a symphony an hour long, it will be found snort enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later to the score) of the "Eroica": "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

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pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible,

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

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as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives

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its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo,* in the swiftest, most wondrous *Scherzo* Beethoven had composed. No contrast more complete could be imagined. The *Scherzo* is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The *Scherzo* returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the *Finale,* the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned

before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung.* Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer

* The varied theme had already appeared under Beethoven's name as the finale of "Prometheus," as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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found passages of beauty and force, "but," he said, "the work seems often to become lost in utter confusion."* He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse Laune"*) introduces the principal theme in the original key against the dominant B-flat – A-flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count? – it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

* Instead of the word "work" he might have substituted "critic."

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SYMPHONY No. 1 in C minor, *Op.* 68 ..... *Brahms*

Un poco sostenuto — Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio — Allegro non troppo, ma con brio

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SERGE KOUSSEVITZKY *Conductor*

broadcast at 8:30 P.M.

every Tuesday evening

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Twenty-second Program

THURSDAY AFTERNOON, April 3, 1947, *at* 2:30 *o'clock*

SATURDAY EVENING, April 5, 1947, *at* 8:30 *o'clock*

Brahms.....Variations on a Theme by Haydn, *Op.* 56A

Brahms.....Rhapsody for Contralto Solo, Male Chorus, and Orchestra, *Op.* 53

INTERMISSION

Brahms..... Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

SOLOIST

CAROL BRICE

Chorus trained by Arthur Fiedler

This program will end about 4:05 on Friday Afternoon
10:05 o'clock on Saturday Evening

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Announcement

The names of those who have joined the Friends of the Boston Symphony Orchestra before April 9, 1947, will be printed as is customary in the next to the last program book of the season, April 18–19.

OLIVER WOLCOTT,
Chairman, Friends of the
Boston Symphony Orchestra.

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SIXTY-SIXTH SEASON, 1946–1947

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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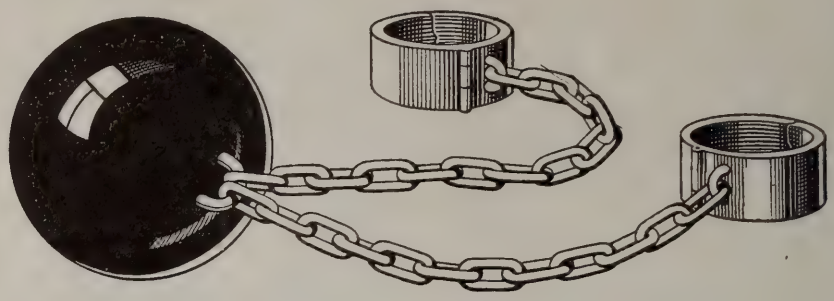

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NEW ENGLAND CONSERVATORY CELEBRATION

The New England Conservatory of Music celebrates the 80th Anniversary of its Founding at two Concerts to be given in Jordan Hall April 16 and 17. The first Concert will consist of chamber music by the Boston String Quartet; founded by the Conservatory. Its members are Harrison Keller, first violin, acting Director of the Conservatory; the other three players are also members of the Boston Symphony Orchestra: Alfred Krips, second violin, Georges Fourel, viola, and Alfred Zighera, violoncello. Assisting artists will be Malcolm H. Holmes, viola, Dean of the Conservatory; Miklos Schwalb, pianist, of the Conservatory Faculty; Fernand Gillet, oboe, of the Conservatory Faculty and formerly of the Symphony Orchestra; Willem Valkenier, French horn; Victor Polatschek, clarinet; Raymond Allard, bassoon, all members of the Faculty of the Conservatory and of the Boston Symphony Orchestra. They will play Mozart's Quartet in B♭ major (K.458), and Quintet for pianoforte and wind instruments (K.452); also Brahms' Quintet in G major, Op. 111.

The second Concert, April 17, will be given by the Conservatory Orchestra and Chorus, Malcolm H. Holmes, conducting. Lucille Monaghan, pianist, of the Faculty, will be the soloist. The program will include Mozart's Overture, "The Abduction from the Seraglio"; Mozart's Concerto in B♭ major for pianoforte and orchestra; Debussy's Symphonic Excerpts from "The Martyrdom of St. Sebastian"; Fauré's Cantata, "The Birth of Venus," for solo voices, chorus, and orchestra. Wallace Goodrich, Director-Emeritus of the

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Conservatory, will conduct the last number.

The Conservatory Orchestra is this year in its 45th season and is composed of seventy student musicians, over half of whom are veterans of World War II. From the ranks of the Conservatory Orchestras since 1902 have come many members of symphonic and operatic orchestras throughout the country, including twenty-three members of the Boston Symphony Orchestra. Former members of the Conservatory Orchestra who are present members of the Boston Symphony Orchestra are: H. Dickson, M. Beale, C. Knudson, M. Zung, J. Murray, violins; G. Humphrey, S. Gerhardt, J. Lipson, violas; J. Barwicki, bass; J. Pappoutsakis, P. Kaplan, flutes; J. Lukatsky, oboe; M. Valerio, P. Cardillo, clarinets; G. Madsen, piccolo; W. MacDonald, H. Shapiro, W. Gebhardt, horns; H. Herforth, trumpet; J. Coffey, V. Smith, trombones; E. Caughey, harp; E. Arcieri, percussion.

• • •

ORCHESTRA HONORED BY NAVY

The Department of the Navy presented the Boston Symphony Orchestra last week with a "Certificate of Achievement, in grateful recognization of outstanding services to Naval personnel during World War II." The certificate was presented by the Bureau of Naval Personnel and signed by Vice Admiral Louis Denfeld. Behind this honor stands a long record of Hospital concerts between January, 1945, and last November. Boston Symphony musicians have visited all Army and Navy Hospitals within practicable driving distance from Boston. The musicians gave no less than 580 concerts in the recreation halls or the wards in small or large groups. They have played both serious and light music and found an intent audience for both sorts. The total audience at each concert has varied from a single listener to about 3000.

EXHIBITION

In the First Balcony Gallery may be seen an exhibition by members of the Guild of Boston Artists. Included are the following:

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The Little Princes

JOHN P. BENSON
Mid Ocean

RICHARD D. BRIGGS
Still Life

HENRY H. BROOKS
Peonies

LORING W. COLEMAN, JR.
The Old Birch

JOHN F. ENSER
New England Summer

GERTRUDE FISKE
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Twenty-second Program

THURSDAY AFTERNOON, April 3, 1947, *at* 2:30 *o'clock*

SATURDAY EVENING, April 5, 1947, *at* 8:30 *o'clock*

Brahms.....Academic Festival Overture, *Op.* 80

Brahms.....Rhapsody for Contralto Solo, Male Chorus, and Orchestra, *Op.* 53

Brahms.....Variations on a Theme by Haydn, *Op.* 56A

INTERMISSION

Brahms..... Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

SOLOIST

CAROL BRICE

Chorus trained by Arthur Fiedler

This program will end about 4:20 on Friday Afternoon
10:20 o'clock on Saturday Evening

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ACADEMIC FESTIVAL OVERTURE, *Op.* 80

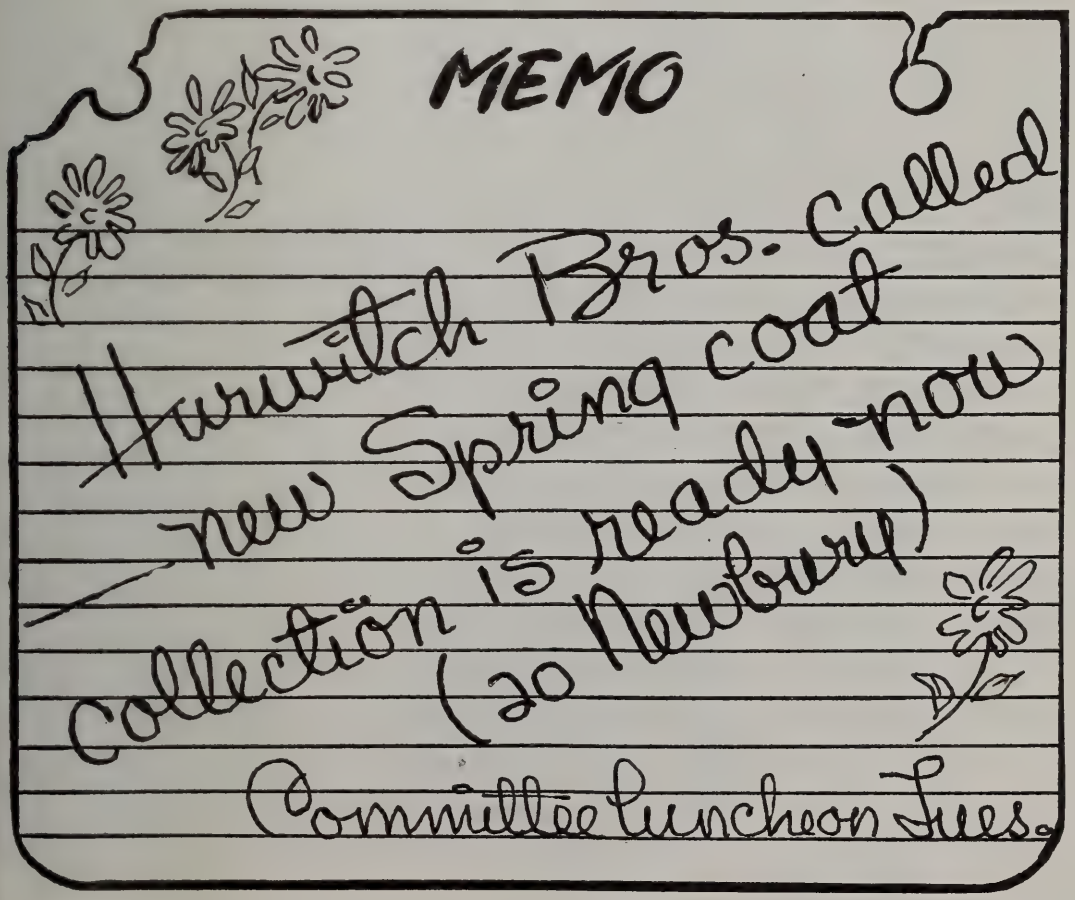
By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

The orchestration: two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, bass drum, timpani, cymbals, triangle and strings.

BRAHMS' two overtures, the *"Akademische Fest-Ouvertüre"* and the *"Tragische Ouvertüre"* were composed in one summer — in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889–96). "I must give high praise to Ischl," he wrote to Billroth in June, 1880, "and although I am threatened only with one thing — the fact that half Vienna is here — I can be quiet here — and on the whole I do not dislike it." Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scrupulously respect the solitudes of the master's mornings — the creative hours spent, partly in country walks, partly



in his study. Later in the day he would welcome the relaxation of companionship — of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another "Academic" overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he

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had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe,* inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. *"Wir hatten gebauet ein stättliches Haus"* is first given out by the trumpets. *"Der Landesvater"* (*"Hört, ich sing' das Lied der Lieder"*) is used rhythmically, delightfully developed. The *"Fuchslied"* or Freshman's Song (*"Was kommt dort von der Höh' "*) is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very polly potpourri on students' songs *à la Suppé,"* Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, *"Gaudeamus Igitur."*

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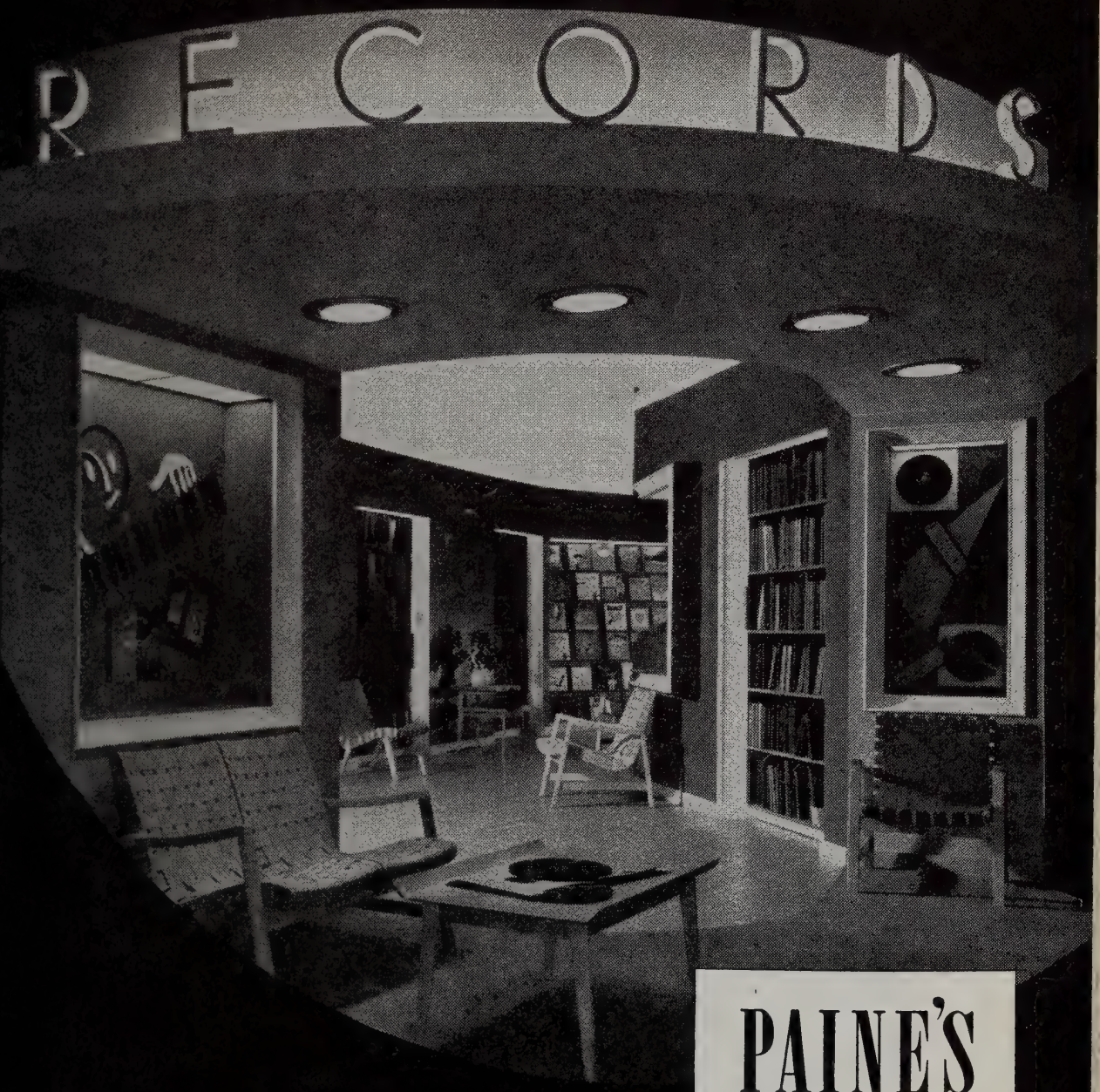

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VARIATIONS ON A THEME BY HAYDN, *Op.* 56a

By JOHANNES BRAHMS

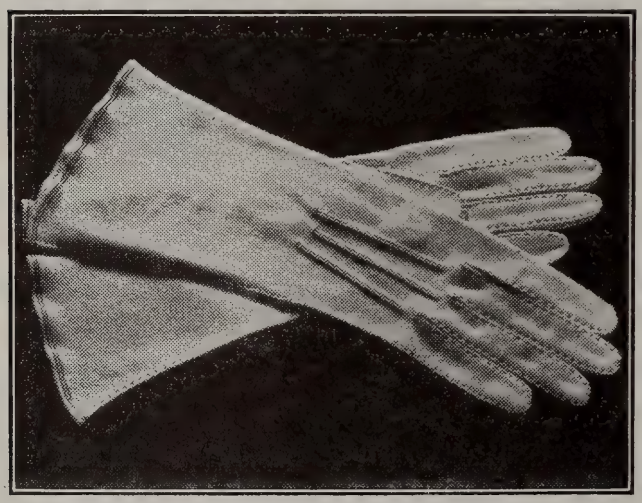
Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874.

The first performance by the Boston Symphony Orchestra took place December 5, 1884. The most recent performance at the Friday and Saturday concerts was February 2 and 3, 1945 (Richard Burgin conducting).

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, four horns, two trumpets, timpani, triangle and strings.

FROM the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yield-



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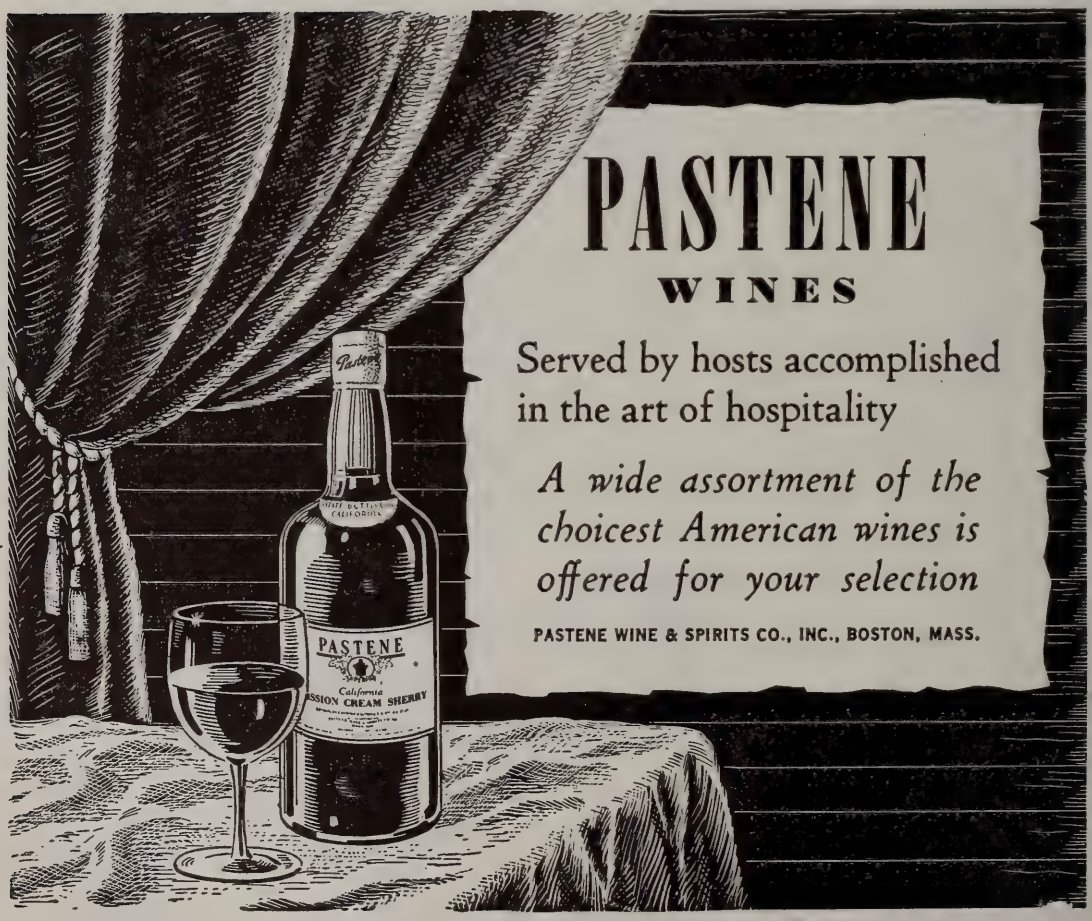
ing to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive "Variations on a Theme by Haydn," could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.



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RHAPSODY on Goethe's "Harzreise im Winter," for Alto Solo, Male Choir and Orchestra, *Op.* 53

By Johannes Brahms

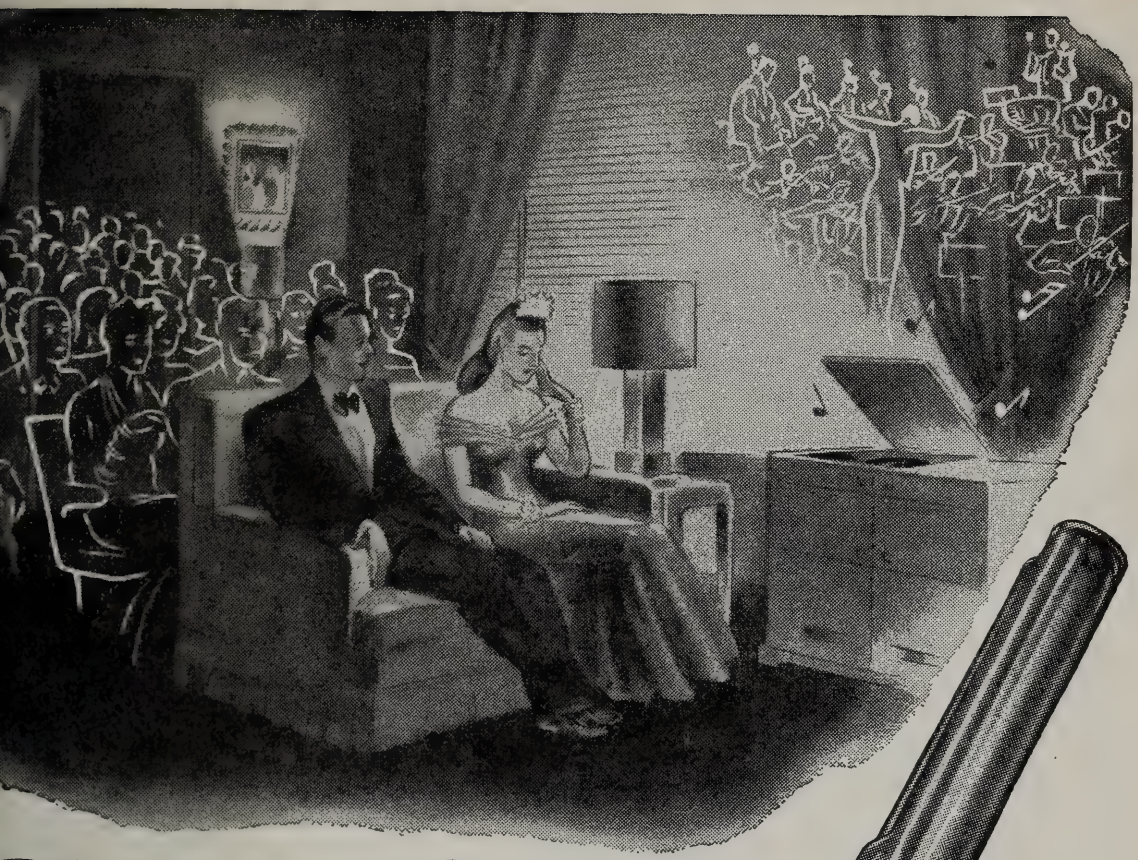
Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

Brahms wrote this rhapsody in 1869. It was privately performed at Carlsruhe on October 6, 1869, when the singer was Mme. Boni. The first public performance was at Jena, March 3, 1870, when Pauline Viardot-Garcia was the soloist, Ernst Naumann the conductor. The first performance at the concerts of the Boston Symphony Orchestra was February 10, 1882, Georg Henschel, conductor; Mary H. How, contralto. The rhapsody was performed at a Brahms Festival by this orchestra March 26, 1930, when the soloist was Margaret Matzenauer and the chorus the Harvard Glee Club. There was a performance at the Berkshire Festival, August 3, 1946, the Festival Chorus and Carol Brice assisting.

The orchestration is as follows: two flutes, two oboes, two clarinets, two bassoons, two horns and strings.

"Conductors will not exactly fight for this opus," wrote Brahms to his friend Dietrich in 1869, in his characteristic way of speaking flippantly of his most deeply felt works. "To you at least it may be gratifying that I do not always express myself in the frivolous 3/4 time."*

* The *Liebeslieder* had just had their first performance.



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The Alto Rhapsody was a setting of three stanzas from Goethe's *Harzreise im Winter*. Brahms had been greatly impressed by the poem, finding in its Wertherian solitude, its romantic melancholy, and its final resurgence of love and life under the spell of the famous mountain-range, a kindred mood, setting his musical imagination aglow.

Goethe had visited the Harz mountains in the winter of 1777. He was then twenty-eight, fulfilling his Weimar post, and under the spell of Charlotte von Stein, his passion of the moment. His expedition was in part geological, for these were also the scientific years. But Goethe, the poet, likewise sought the scenic grandeur of the Brocken. *Werthers Leiden* was but four years off his pen, and although he had already parodied it, he had not outgrown its mood.

Brahms chose three verses from Goethe's eleven, for these were sufficient for his musical purposes. The first two are appropriately set in tones suitable to the misanthropist. The dark coloring of the solo alto voice probes the depths of brooding solitude. In the third verse the music changes from C minor to C major (with a momentary melodic switch to E-flat) and the chorus supports the single voice in the confident measures:

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Aber abseits, wer ist's?
In's Gebüsch verliert sich sein Pfad,
Hinter ihm schlagen
Die Sträuche zusammen,
Das Gras steht wieder auf,
Die Oede verschlingt ihn.

Ach, wer heilet die Schmerzen
Dess, dem Balsam zu Gift ward?
Der sich Menschenhass
Aus der Fülle der Liebe trank!
Erst verachtet, nun ein Verächter,
Zehrt er heimlich auf
Seinen eig'nen Werth
In ung'nügender Selbstsucht.

Ist auf deinem Psalter,
Vater der Liebe, ein Ton
Seinem Ohre vernehmlich,
So erquicke sein Herz!
Oeffne den umwölkten Blick
Ueber die tausend Quellen
Neben dem Durstenden
In der Wüste!

But who goes there alone?
In the brake from his pathway he strays,
After him clash
The branches together,
The grass rises again,
The desert engulfs him.

Who can comfort his anguish?
Who, if balsam be deathly?
If the hate of men
From the fulness of love be drained?
He that was scorned
Turned to a scorner,
Lonely now devours all he hath of worth
In a barren self-seeking.

Bides there in thy Psalter,
All-loving Father, one strain
Can but come to his hearing,
O enlighten his heart!
Open his o'er-clouded eyes
Where are the thousand well-springs
Hard by the thirsty one
In the desert.*

* The English version is by R. H. Benson.

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On May 6, 1933, William J. Henderson wrote in his column in the New York Sun an evaluation of Brahms on the occasion of the centenary of his birth. It is doubtful whether anything has since been written about this composer which is more discerning or more applicable to the present moment. It is here reprinted in full.

One hundred years ago tomorrow Johannes Brahms was born. Musicians and music lovers all over the world are celebrating the event. At a time when it seemed that the summit of achievement in composition built on the classic lines had been reached and that music must seek other avenues of progress there was a child who was to become recognized in manhood as the third of the mighty triumvirate of the art. It was Von Buelow who christened the "three B's" of the musical art—Bach, Beethoven and Brahms. It was significant that visitors to the home of Brahms always found a volume of the work of Bach open in his study. He was a true and faithful son of the majestic father.

Daniel Gregory Mason has just given us a very important book on "The Chamber Music of Brahms." The author spent two years in

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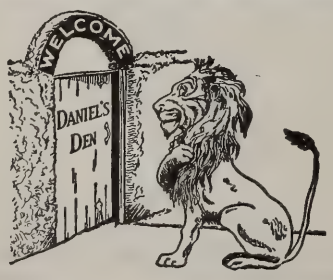

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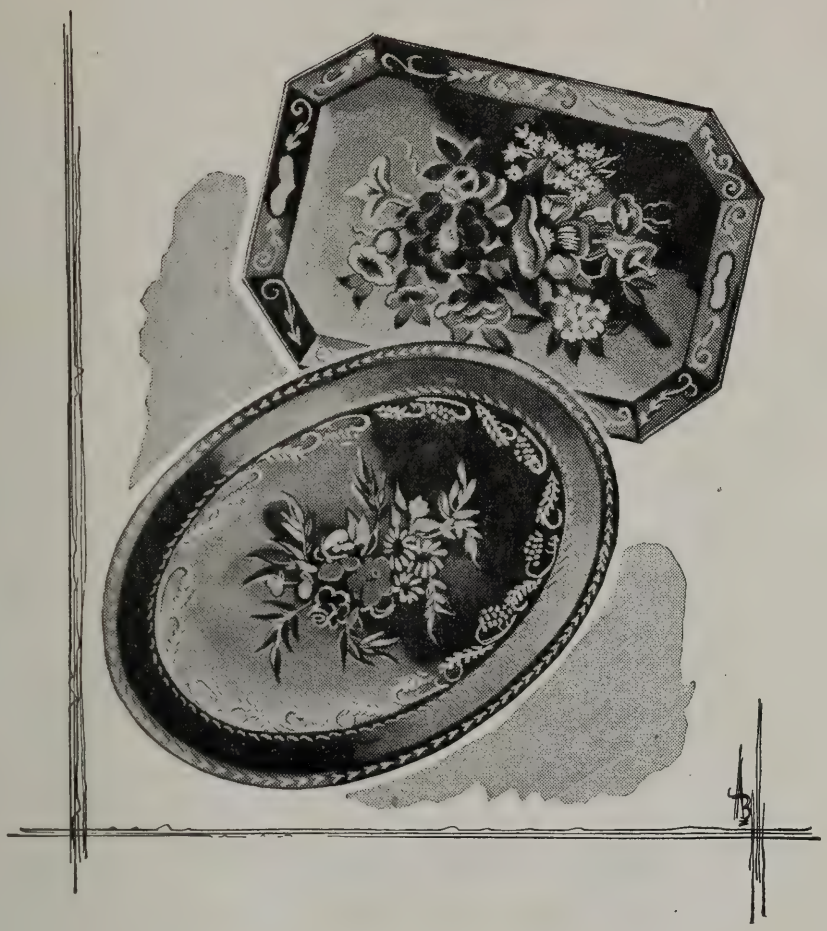

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Europe collecting and studying materials for this exhaustive and scholarly volume. In his concluding chapter he says: "In all his works, whether turgid in youth, powerfully molded in maturity, or a little stoical and severe in old age, Brahms is essentially simple, strong, universal. There is not a trace of the exotic or esoteric. His melody has the diatonic ruggedness of German folk song; chromatic elements are rare and incidental. His harmony is based on tonic, dominant and subdominant, as frankly as Beethoven's, though with half lights and with uses of subtle tonal relations that make it his own. His rhythm builds the fundamental duple and triple measure that are common property into the most masterly many-sided structures that have ever been imagined in music. He is the supreme master. Thus in all the elements of music he shows himself a central person, a person interested in what is universally human rather than in any eccentricities. We find this impression corroborated by what we know of him as a man; by his love of children and of humble people, by his avoidance of snobs, flatterers and sycophants of all varieties."

Probably we shall not all agree with Prof. Mason that Brahms is the supreme master, but in all else that he has said there can be a general and hearty concurrence. In no other book which this writer has read has the secret of Brahms's power been so clearly set forth.

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In the years of the first journeys of his art into the world the rugged simplicity, the intellectual method of development and the entire absence of devices for creating easy popularity made the path of travel difficult. But as men came better and better to understand the depth of feeling and his lofty style of communicating it, there spread the conviction that here was a truly great man, great in his elementary nature, great in his almost Biblical manner of expression. Strength, honesty and sympathy — these have been the qualities which have carried the message of Brahms finally to the whole world of art so that today the world rejoices in that a century ago this divine spirit was embodied and made ready to begin ministrations which shall not cease till music herself grows mute.

There has been much loose talk about Brahms. He never married, and it has pleased some of those incapable of comprehending his noble and high moving art to assert that he was without some of the emotions which raise men toward the gods. Such a supposition is based on ignorance of the man as well as of his music. Brahms was twenty-one when he published the set of eight songs, opus 7, of which the first was "Liebestreu," one of the greatest songs ever written. It is a song compelling in its expression of love. It is indescribably poignant in feeling. And it is constructed with that extraordinary mastery of form which was so often noted by the opponents of this master as

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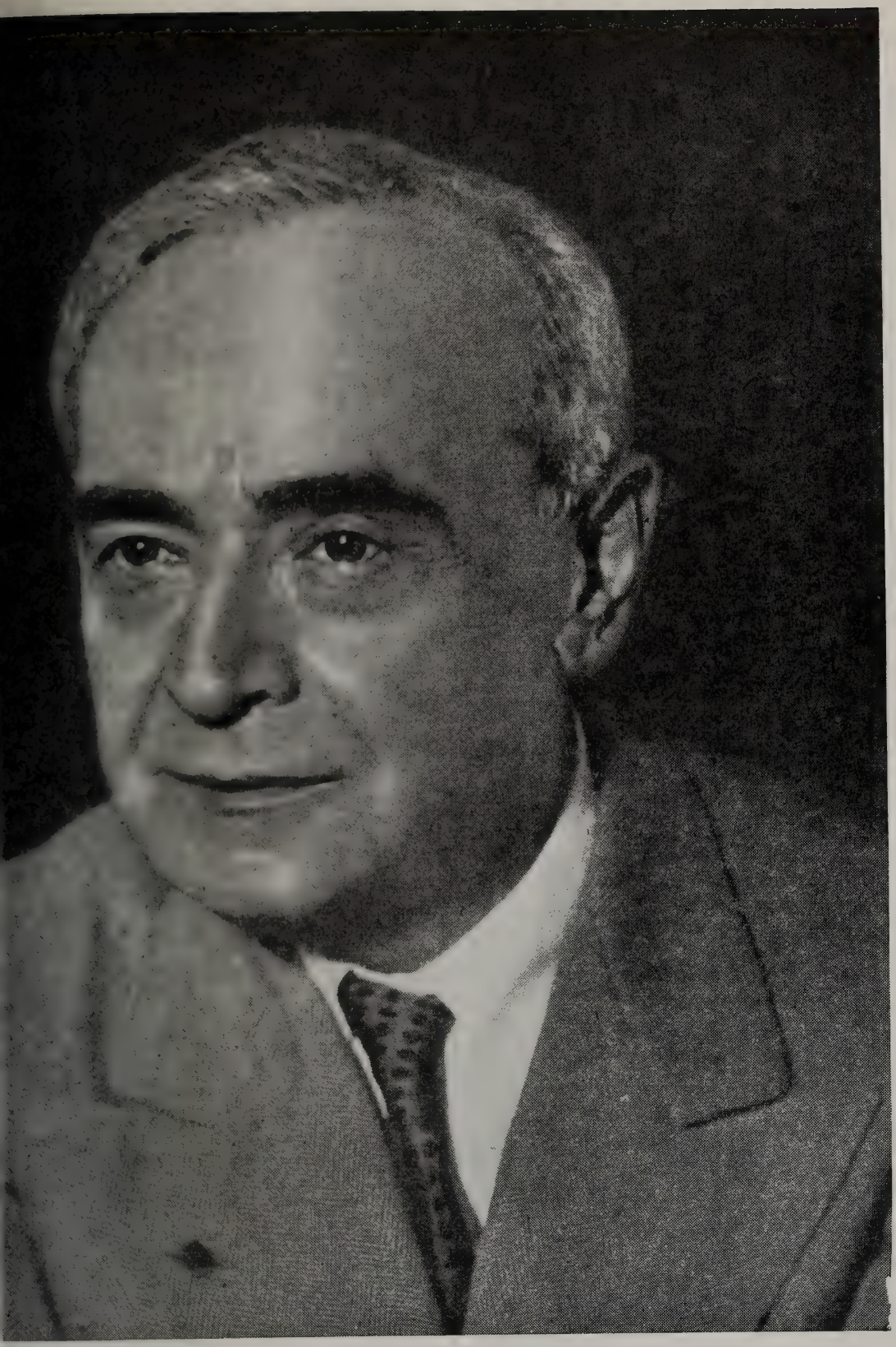

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evidence of his concentration on the structure rather than the content of music. The song is an unanswerable demonstration of the error of such a theory. Brahms felt to the bottom of his soul. He had the human sympathy and the divine imagination which enabled him to comprehend the feelings of others. He had the magisterial command of musical materials which enabled him to publish his conceptions in perfected form.

His private life proved that he was susceptible to the emotions common to men. He was in love more than once. When he was young enough to marry he was so poor that he would not ask any girl to share his poverty. When he had enough to justify him in seeking a companion it was too late. He himself said: "At the time when I should most liked to have married my works were hissed in the concert room, or at least received with icy coldness. I was perfectly able to bear this, for I knew quite well what they were worth and how the tables would be turned before long. And when I returned to my lonely bedroom after such failures I was not at all discouraged. On the contrary. But if at such moments I had to go back to a wife and see her questioning eyes turned anxiously on mine and had had to tell her 'No success again.' I could not have borne that. For however much a woman may love an artist who is her husband — or even believe in her husband, as the saying goes — she cannot have that full

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certainty of ultimate triumph that lies in his own breast. And supposing that she had tried to console me. For a man to fail and then be pitied by his own wife!"

Brahms was deeply attached to Clara Schumann. He had something secret in his heart for Elizabeth von Herzogenberg. He even wished to marry Clara Schumann's daughter, but in a rather faint-hearted way. She was very young. The ultimate fruit of the love experience of Brahms was renunciation. When we follow him to the end of his artistic career we find him laying his final tribute on the altar of his art with the "Four Serious Songs." In the fourth song he descants upon the holy theme of charity and selects as the concluding words: "For now we see through a glass darkly; but then face to face; now I know in part; but then I shall know, even as also I am known." Those words contained an immortal message from a spirit which had passed through this world unfulfilled and misunderstood. The four serious songs are not merely the religous testament of Brahms; they are his final self revelation.

It is the custom to make estimates of Brahms based on what are called his major works. The symphonies, the concertos, the remarkable variations and the quartets are generally cited as the epitomes of the personality, as well as the style, of the composer. But those who desire to probe beneath the surface of an art which was as direct

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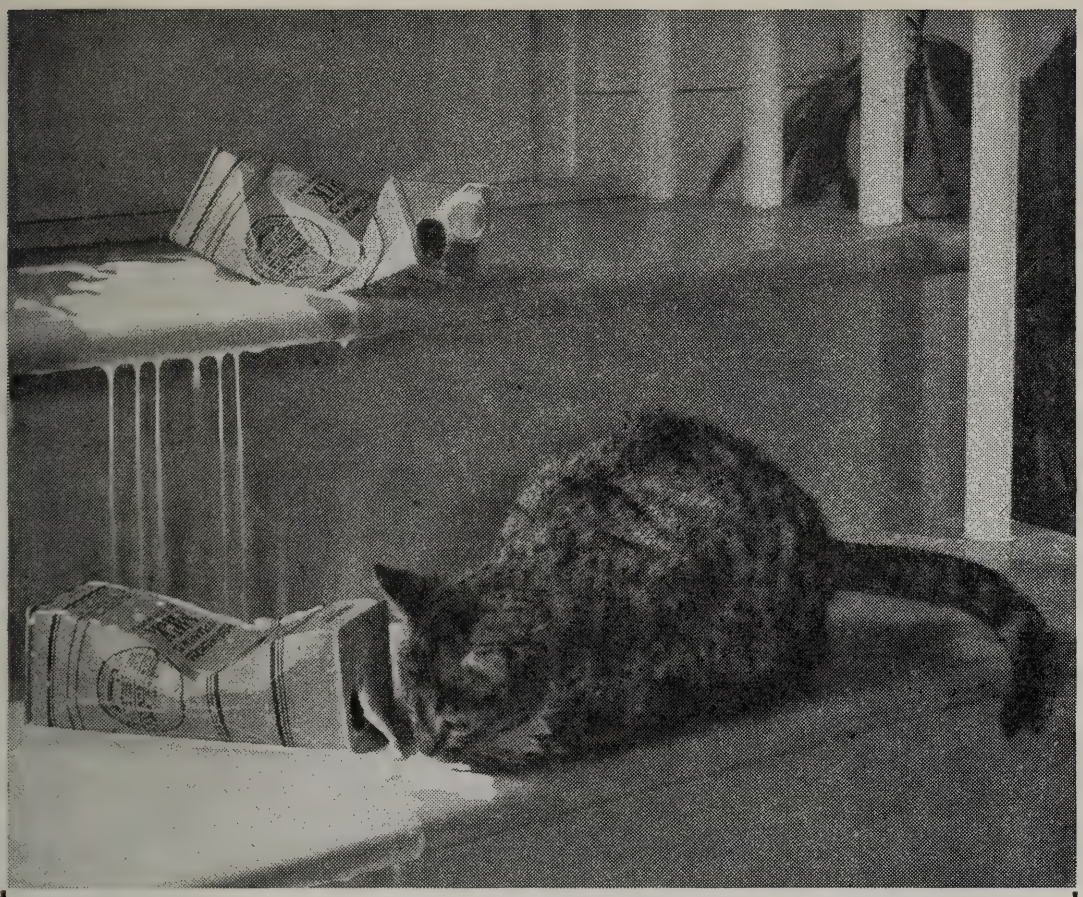

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a personal expression as that of Schubert or Chopin must go to the more intimate creations of the musician. The songs of Brahms are among the most finely carved monuments of lyric genius to be found in this world, but they are just as surely the most confidential communications of a solitary and almost abnormally sensitive soul.

Brahms was by nature a religious man. It is impossible to conceive of his being anything else. There are early songs which show the bent of his mind. His "Vier ernste Gesaenge" are not to be regarded as the peace offering of an old man who was conscious of the approach of death.

No one has yet fathomed the workings of genius. To study them is an enchanting occupation, but in the end the student must confess himself baffled. It is well known, for instance, that Brahms was all his life a worshipper of Bach. He knew that master as only a musician could know him. Wherefore it is customary to declare that Brahms "stems from Bach." From the standpoint of the historian this is incontestably true. The sturdy solidity of his musical structure and its authoritative employment in the publication of profound thoughts and deep emotions are directly in the line of musical progress from the B minor mass to the "German Requiem," from the Brandenburg concerti to the four symphonies. It is by no means difficult to find

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connection between the songs of Brahms and certain vocal music of the father who did not give lieder to the world.

But possibly we are too readily led to accept the venerable fallacy of "post hoc ergo propter hoc." If we could accurately measure and realize the operations of minds far greater than our own we might perhaps conclude that the spiritual organization which Brahms brought into the world led him unerringly to the as yet barely opened mine of Bach's riches. He went to Bach because he was cast in the same intellectual mold. But of such matters we cannot be certain. We can only speculate and theorize. In the end the matter is of no large importance. There is Brahms, quite as inexplicable as before, and apparently inaccessible to our methods of calculation. There are the works, which we may examine at our leisure. We may recognize their amazing adaptation of all the resources of musical logic to the expression of poetic ideas and even passionate yearnings. Our wonder at this is perhaps childish. It is assuredly not entirely rational. Why should we be astonished at discovering that the technic of musical art is precisely what a composer must use if he is to build musical works of lasting value?

There is one more point worthy of our consideration. Brahms was

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a man of high culture. He was not a musician unable to see beyond his score paper. He read widely and deeply. He thought long and anxiously in the privacy of his lonely life. He acquired a cultivated taste. It is true that he spurned many of the outer graces of life. He hated social formulas and was restless under conventional restraints. But gruff as he sometimes was, he was too kindly to cherish resentments and too much occupied with the affairs of his own brain to dwell long on the irritating actions of others. He showed his innate refinement and his culture by his choice of texts. Louis Ehlert, writing so long ago that the third and fourth symphonies had not yet emerged, said: "All hackneyed and wornout texts he shuns as one would to whom from his earliest youth an individual taste had been vouchsafed. Very few persons are as little given to favoring the ordinary as he is."

This fastidiousness accompanied him through all his works. One can repeat Ehlert's assertion when reviewing the whole artistic output of Brahms. "Very few persons are as little given to favoring the ordinary." One searches vainly for bathos or commonplace in the music of this man. That which is not in his highest vein is at least dignified and chaste in style. That which rises to his supreme level takes its stand beside the music of Bach and Beethoven. Beyond

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this the human mind has not yet advanced and apparently cannot advance. Through all musical history there have been waves of progress which have broken and receded, sometimes leaving nothing behind them but stagnant waters. That which followed Brahms with a diversity of composers fumbling ineffectually in several widely different methods was inevitable. The influence of Brahms was short-lived. Those who tried to compose in his manner soon ceased. Even the patterns were beyond them. It does not take the world long to learn the hollowness of the feebly imitative echoes of the lords of song. That is one reason why Brahms stands today so intensely alive and so far aloof from the musical temper and trend of this time.

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The most recent performances at the Friday and Saturday concerts of this orchestra were January 19–20, 1945 (George Szell conducting).

THE Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society

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of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

Other orchestras, first taking this symphony in hand, seem to have had trouble with it. Brahms anticipated this, and he welcomed the opportunity of a first performance at Meiningen, where with the Duke's Orchestra the piece could be rehearsed repeatedly and at leisure under the composer's own appraising eye. He wrote to Hans von Bülow, who was the conductor of the Meiningen *Hofkapelle:* "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way — a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."*

This remark reflects a doubt about what effect the new symphony might have upon the musical world. There had been a trial performance in a two piano arrangement before a gathering of the inner circle (Ignaz Brüll, who played the duet arrangement with the com-

* The symphony was composed at Mürzzuschlag in the Styrian Alps. Brahms also wrote to Frau von Herzogenberg: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

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poser, Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, Max Kalbeck). Some of these had been reticent, some had shaken their heads sadly over it. "If persons like Billroth, Hanslick, and you, do not like my music," Brahms wrote to Kalbeck, "whom will it please?" There were his usual deprecatory jokes which always accompanied the announcement of a new score to his friends. He called it "a couple of entr'actes," and "a choral work without text." His misgivings were justified in this case. It is true that Clara Schumann and Elizabet von Herzogenberg, who had been favored with an advance view of the score, had responded glowingly. But the musical public was neither so partial, nor so discerning as the adoring Clara and Lisl. The Fourth Symphony was greeted at first with a certain frigidity which can be put down only as noncomprehension. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the

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press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!).

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!"

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All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

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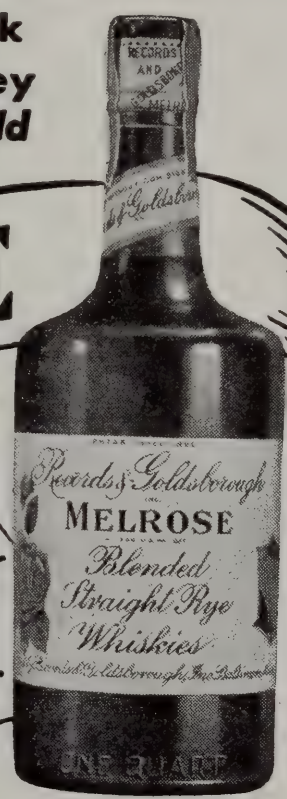

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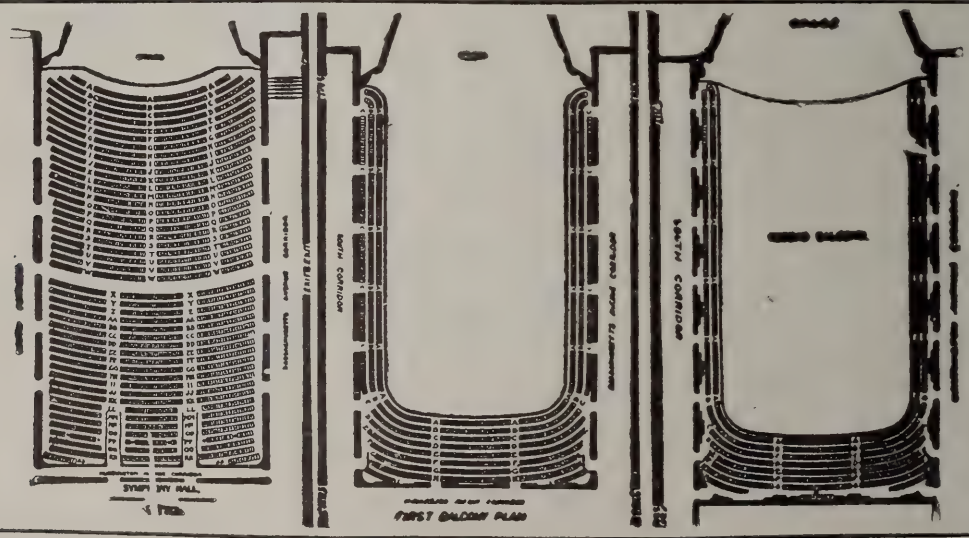

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acknowledgment from the master; and Brahms and his Vienna had parted forever."

Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürzzuschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her."

There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!

" 'What would have happened if the package had been lost?' asked Bülow.

" 'Well. I should have had to compose the symphony again' (*'Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen'*), was Brahms' gruff answer."

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The following introductory remarks by Donald Francis Tovey to his analysis are quoted in the "Essays in Musical Analysis":

"This symphony is one of the rarest things in classical music, a symphony which ends tragically. In drama a tragedy tells a story which a happy ending would weaken and falsify: in the music of the sonata forms this is not so. In so far as the first movement maintains a tragic note, it may be said to tell its tragic story from beginning to end, and the other movements are free to provide the most refreshing emotional reactions from it. Brahms, in his Fourth Symphony and a few other great sonata works (notably the Pianoforte Quintet and the Third Pianoforte Quartet), has done what Beethoven did only three times in all his works: he has given us a tragic finale. This finale is unique in form among all symphonic movements, and the form is by no means the scholastic display which contemporary criticism has imagined it to be, but a very powerful expression of a great dramatic truth. The first movement acts its tragedy with unsurpassable variety of expression and power of climax. The slow movement, heroic though in pastoral style and ballad measures, has also an eventful tale to tell. The third movement, functionally the scherzo, has all the features of such a blend of sonata form and rondo as is common in finales; yet with all its bacchanalian energy it is evidently no finale. It is not in the main key, and its extreme terseness, while increasing its energy, destroys what finality it might otherwise have had. After three movements so full of dramatic incident, what finale is possible? And how will the tragic note regain the domination after the triumph of the third movement?

"The very reason why the finale of Brahms's Fourth Symphony was such a stumblingblock to contemporary critics is the answer to these questions. It is a passacaglia; that is to say, a set of variations in moderately slow triple time on a theme, or ground, consisting of a single 8-bar phrase. As this is one of the most ancient of musical forms and, as such, is taught to young students at school, popular

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criticism assumes that, like the Ablative Absolute, it must be something extremely learned and difficult. Common sense would rather indicate that an ancient form that can be taught in schools must be something simple enough for primitive artists to produce and clear enough for schoolboys to understand. Brahms chose the form of variations on a ground for this finale, because dramatic activity (always on the ebb in finales, alike in drama and music, no matter what surprises effect the *dénouement*) was fully exploited in the other three movements. He desired a finale that was free to express tragic emotion without being encumbered by the logical and chronological necessities of the more dramatic sonata forms. The climax of the first movement is as great as ten minutes of crowded drama could make it; but the full tide of emotion that it implies can be revealed only in a finale in which the attention is directed to little else but emotional contrasts and climaxes. All successful sonata finales, whether tragic or not, gain their emotional freedom by some simplification of this kind; and Brahms's ground-bass ranks with Beethoven's fugues as an extreme case of this law. It is the same law that makes rondo form preferable for finales, and that makes the phrasing of a sonata-form finale plainer than that of a first movement. (See, for example, the finales of Beethoven's Sonata Appassionata, and the Fourth, Fifth, and Seventh Symphonies.)"

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale*, a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy

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gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.*, the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wise men of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of

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voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the "Jupiter" Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

---

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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with historical and descriptive notes by

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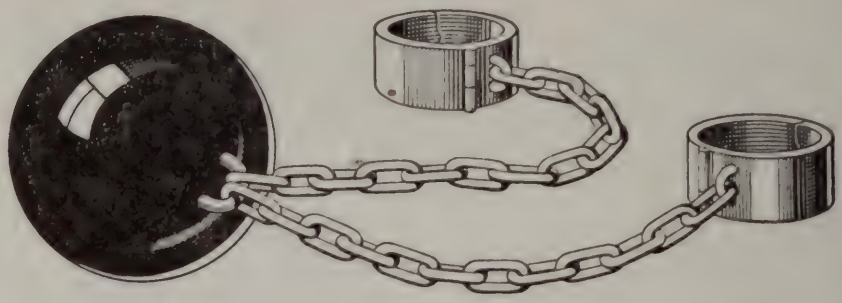

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Brahms was thirty-three when he completed his German Requiem — an earnest young composer, who, though loudly championed in certain quarters, had as yet acquired neither a beard nor general fame. But it did not take Germany, land of Singing Societies, long to find out that he had produced a splendid score, which made a profound impression and soon went the rounds of German-speaking towns.

Here was another case of complete achievement of a medium, matched with that reflective, inward mood which showed Brahms' stiller pools to be his deepest. Some have tried to prove, by the date of its composition, that Brahms was moved by the death of his mother, others that Robert Schumann's death, which certainly profoundly affected him, was the motive cause. In any case, it is a personal music, transcending ritual and sect, albeit so thoroughgoing a North German as Brahms could scarcely have composed religious music entirely free of Protestant implications. The century shows no great choral work so innocent of the sensational. The prevailing mood is gently elegiac, with a quiet but entirely convincing affirmation of faith.

• • •

THE ORCHESTRA IN NEW YORK

Last week the Boston Symphony Orchestra gave two all-Brahms concerts in New York, the first, on Wednesday evening, consisting of the Academic Festival Overture, the Rhapsody for Contralto, Male Chorus and Orchestra, the Variations on a Theme by Haydn,

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and the Symphony No. 4 in E minor. The concert on Saturday afternoon consisted of the Third Symphony, the Alto Rhapsody, and the First Symphony. In the performance of the Rhapsody Carol Brice was the soloist, and the Male Chorus was provided by Robert Shaw and members of his Collegiate Chorale. Francis D. Perkins remarked in *The Herald Tribune:*

"The last performance here of the Rhapsody by a major orchestra was given by the Philadelphians three years ago, with Marian Anderson as the soloist. The work wears well, both musically and emotionally; the instrumental and vocal color of the score reproduce and enhance the contrasted expressive hues of the three verses taken from Goethe's poem. The performance was well proportioned in its balance of solo vocal, choral and instrumental sonorities, and persuasive interpretatively. The text was sung in English.

"Miss Brice sang with emotional conviction, with an impressive volume and basic quality of tone."

• • •

HONEGGER AT TANGLEWOOD

A distinguished addition to the faculty of the Berkshire Music Center at Tanglewood next summer will be Arthur Honegger, who, at the invitation of Serge Koussevitzky as director of the school, will come to this country and take the class in composition together with Aaron Copland. M. Honegger previously visited America in 1929, when he conducted his own music as guest of the Boston Symphony Orchestra. During the war the Swiss composer has written music of striking beauty and importance, of which the Symphony for String Orchestra, introduced here by Charles Münch earlier this season, will also be performed at the Berkshire Festival.

• • •

EXHIBITION

We are indebted to the Worcester Museum and to its Director, Mr. Charles H. Sawyer, for the exhibition now on view in the First Balcony Gallery. Mr. Sawyer has provided the following notes on the show:

The Worcester Artists Group whose work is represented in this Exhibition, is an informal organization of artists from Worcester and immediate vicinity, most of whom have been associated with the School of the Worcester Art Museum, either as students or instructors. The original artists represented have asked some of the recent graduates

of the School to submit pictures for this Exhibition, which may be regarded as broadly representative of contemporary art in this region.

The work of Herbert Barnett, principal instructor in the School of the Worcester Art Museum, is well known to Boston for he had several exhibitions at the Grace Horne Galleries and is himself a graduate of the School of the Museum of Fine Arts. His New York exhibitions have received favorable critical comments and his style, although influenced by Cezanne, has an individual and personal quality.

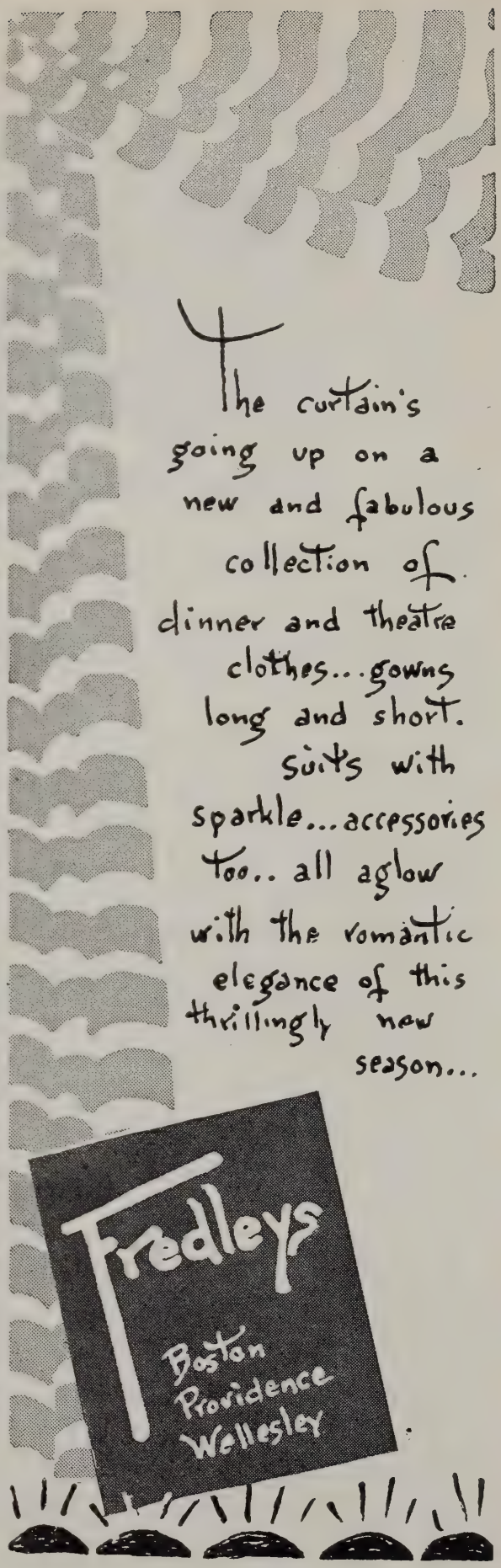
Leon Hovsepian, the assistant instructor in painting and sculpture in the Worcester Art Museum School, is a graduate of the Worcester School and of the Yale School of Fine Arts. His work, like that of Paul Fontaine and Lincoln Levinson, reflects to some extent the technical influence of the latter institution. In addition to his work in oil, Hovsepian has done a number of murals in both Worcester and Boston, and his work has been included in many national exhibitions. Both Hovsepian and Fontaine have had frequent Boston exhibitions.

Lawrence McCoy, a business man who took up painting late in his career, has also exhibited widely in New England in recent years. After his retirement from business several years ago, he became a regularly enrolled student at the School of the Worcester Art Museum. He also studied with Jerry Farnsworth in Provincetown.

George Cohen, another graduate of the Worcester Art Museum School, is now assistant Professor of Art at Smith College and both he and Bernard Epstein, who is Supervisor of Art in Uxbridge, Massachusetts, have devoted most of their efforts to the watercolor medium. Miss Mary Murphy and Miss Winifred Schroder are both graduates of and at present instructors in the School of the Worcester Art Museum. Frank L. Porseman, also a graduate of the School of the Worcester Art Museum, is at present on the staff of the Museum. June Kingburne is at present an advanced student at the Worcester Art Museum School.

Cynthia Green, Monica Moleronek and Elinor Mintz are recent graduates of the Worcester Art Museum School who are now maintaining a studio together in Boston. Miss Moleronek is instructor in painting at Brookline Academy.

CHARLES H. SAWYER



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SATURDAY EVENING, April 19, *at* 8:30 *o'clock*

Bach.....Overture (Suite) No. 3 in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

Brahms.....Concerto for Pianoforte No. 1 in D minor, *Op.* 15

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

INTERMISSION

Strauss.....“Also Sprach Zarathustra,” Symphonic Poem
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OVERTURE (SUITE) NO. 3 IN D MAJOR FOR ORCHESTRA

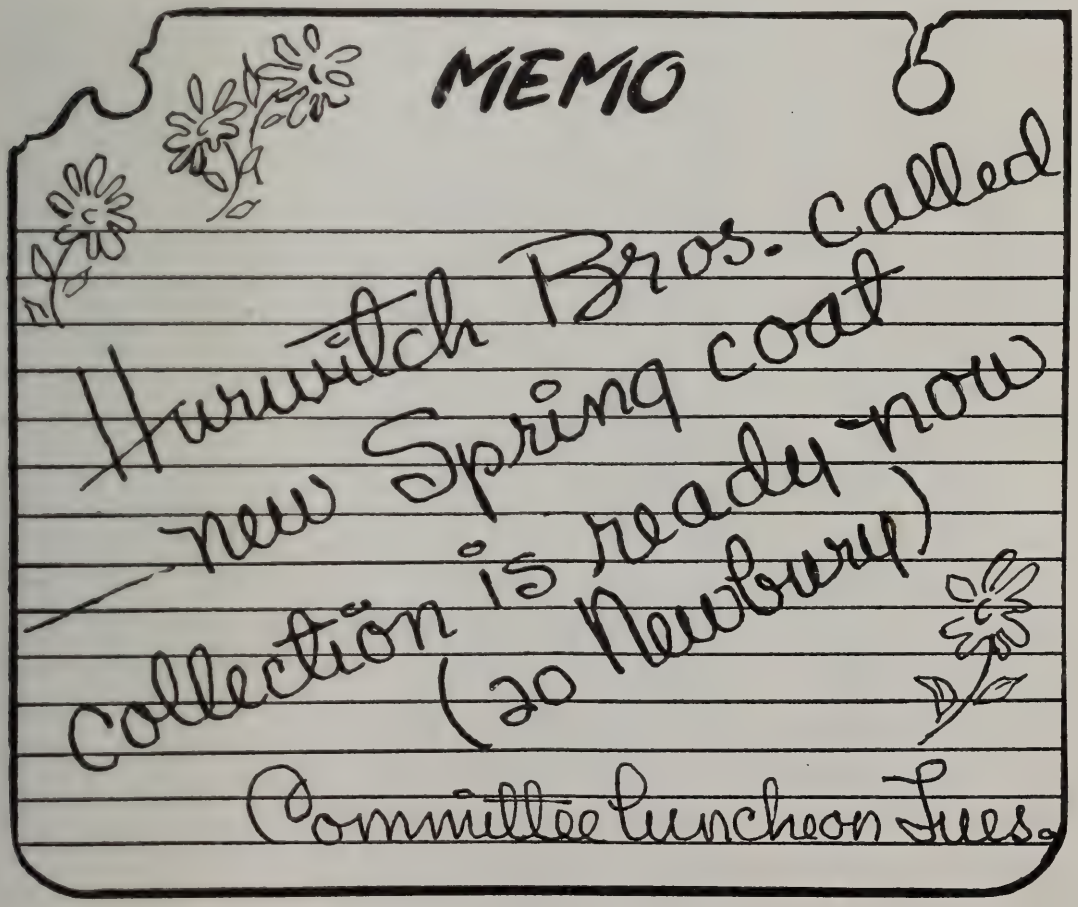
By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

As originally scored, this "Overture" called for two oboes, three trumpets, timpani, first and second violins, violas, and basso continuo. The edition generally (and here) used was prepared by Ferdinand David for the Gewandhaus concerts at Leipzig, where it was revived from forgotten Bach manuscripts and performed under Mendelssohn's direction February 15, 1838. David introduced two clarinets in the Gigue to take high passages originally given to the first and second trumpets.

Philip Hale found a record of a performance in Boston under Theodore Thomas, October 30, 1869, and another by the Harvard Musical Association, January 20, 1870. The Suite was performed at the Bach-Mozart Festival in Tanglewood, August 12, 1945, and in the Friday-Saturday series, January 4–5, 1946.

BACH'S "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted



from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and

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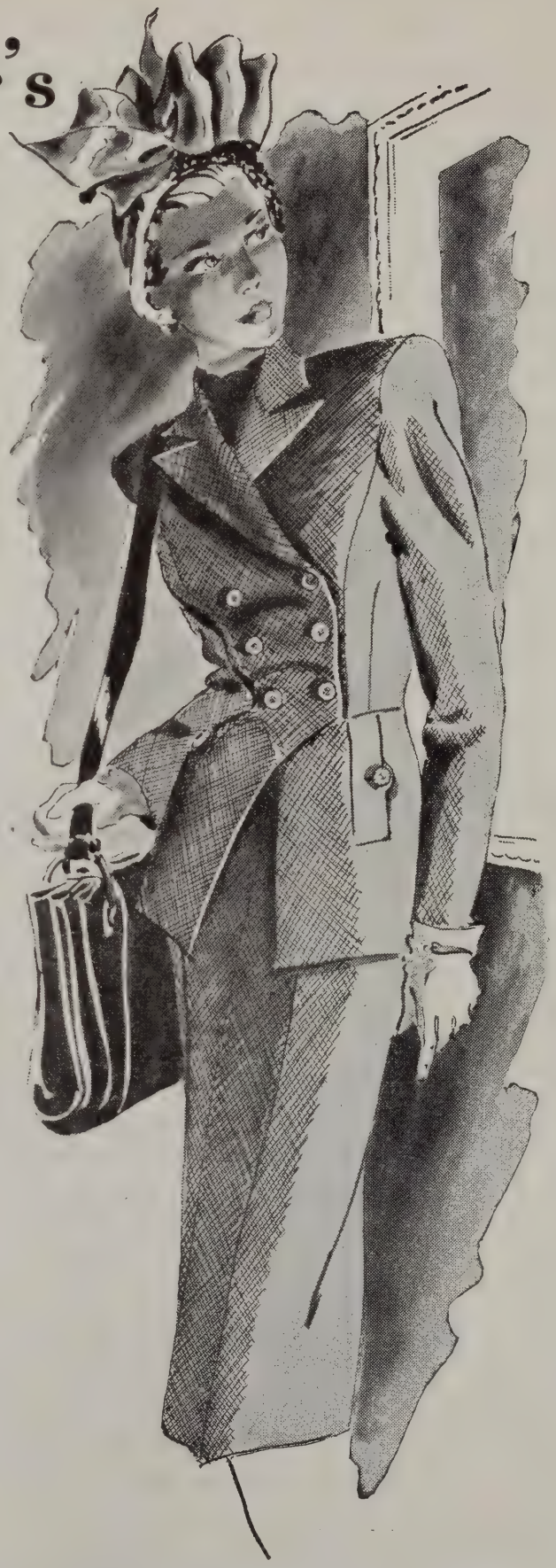

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integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The *"ouverture"* of the third suite, which is its main substance, consists of a *grave,* a *vivace* on a fugued figure, and a return of the *grave* section, slightly shorter and differently treated. The air, *lento* (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning *da capo.* The *Bourrée* (*allegro*) is brief, the final *Gigue* more extended but nevertheless a fleeting *allegro vivace.*

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CONCERTO FOR PIANOFORTE NO. 1 IN D MINOR, *Op.* 15

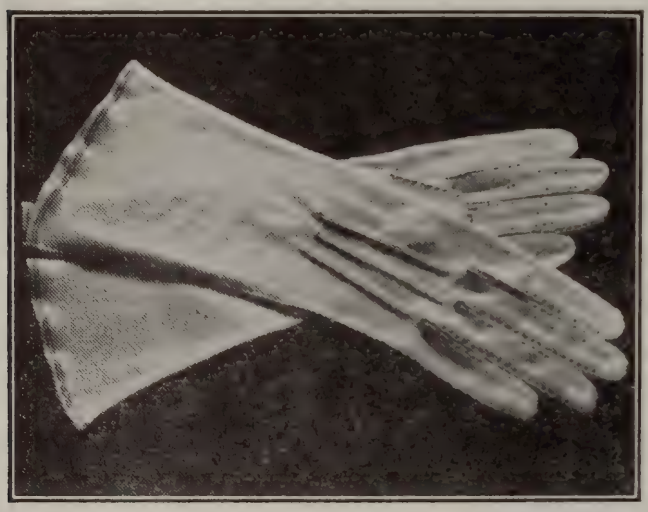
By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854–58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer, and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932, by Rudolf Serkin, December 30, 1938, and by Claudio Arrau, January 16, 1942.

The Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly named the torchbearer of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under



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the caption *"Neue Bahne,"* Schumann proclaimed on October 23, 1853. Coming after ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which as always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

The Jove-born hero must have been more than a little appalled when this solemn commission was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his wallet. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tra-

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dition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form.

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The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations, has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

No more masterful score has come from a comparative novice in the symphonic and in the concerto field. The wilful composer conquers both media, welds them into one close-wrought texture. The piano speaks with a true orchestral voice — is identified rather than contrasted with the "tutti." Gone is the easy give and take of Mozart's concertos, the pearly cascades of piano virtuosity which Liszt had provided. Even Beethoven's Fourth and Fifth Concertos, in the slow movements of which piano and orchestra exchange comments in a thoughtful dialogue — even Beethoven was superseded, from the point of view of organic integration. "A symphony with piano obbligato," Bülow called it — an axiom not to be taken too literally, for a con-

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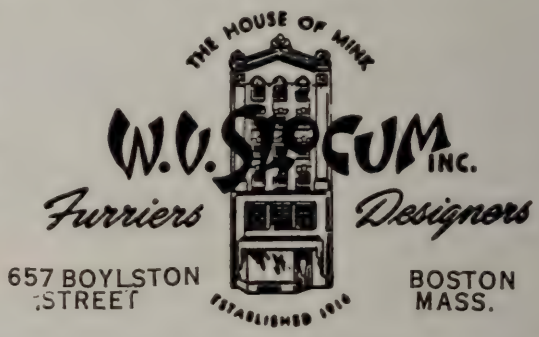

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certo, formally speaking, it remained. It was not surprising that this bulky and formidable work should have repelled and antagonized many of its first hearers. Even the devoted Clara Schumann was compelled to admit a certain perplexity about the rugged and powerful first movement. "Strangely enough," she wrote her young friend, "I understand why the first movement of the concerto still troubles you; it is so wonderful in detail, and yet the whole is not yet vivifying, though it inspires enthusiasm. But what is the reason of this? I cannot make it out." The composer must have been taken aback by the cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim's direction, in 1859.

He could hardly have expected a better fate when it was performed at Leipzig five days later, again with the composer as pianist, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received in ominous silence, and when at the conclusion two or three attempted to applaud they were promptly hissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new

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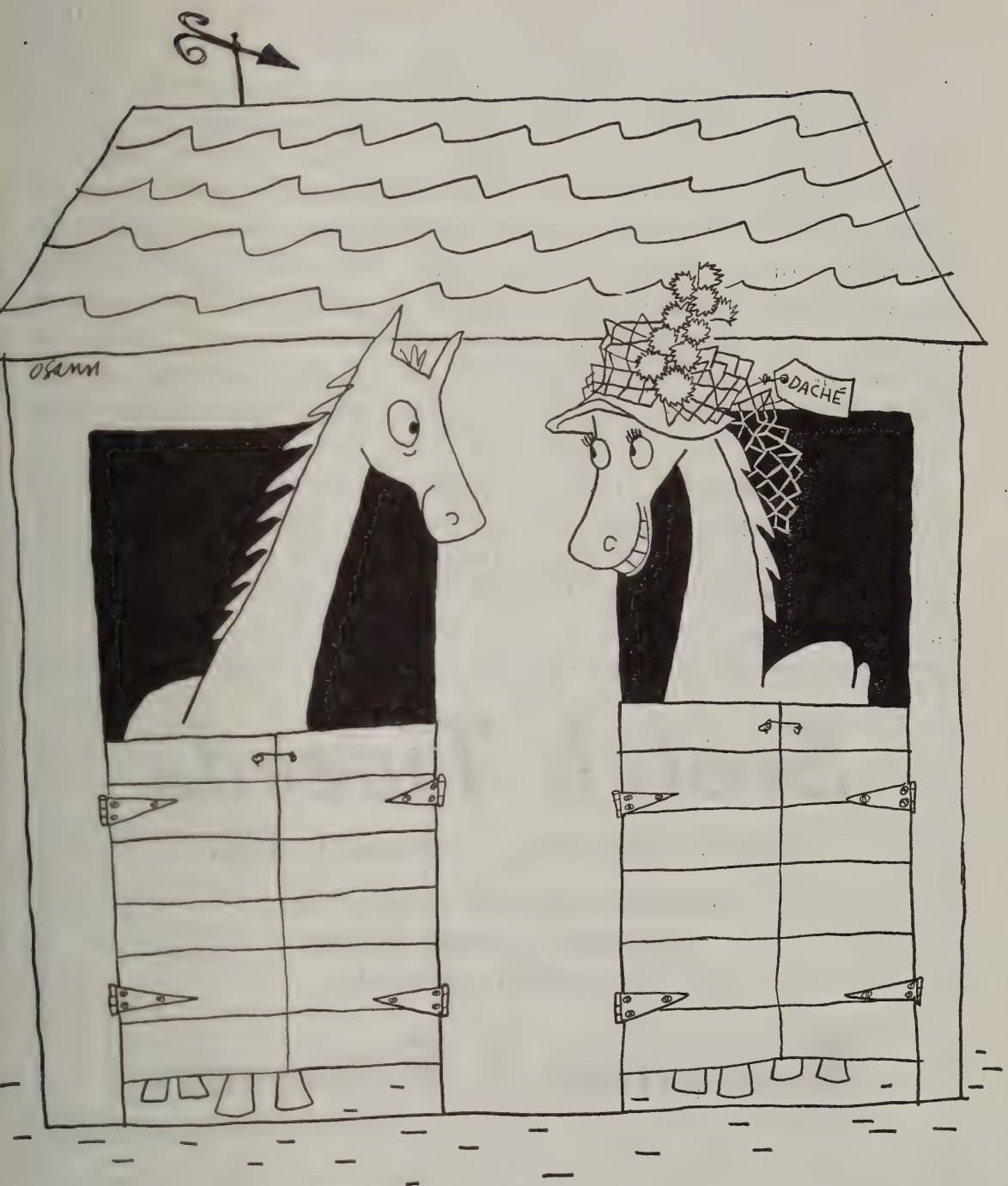

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concerto to Brahms, it appeared that musical factionism was mustering a determined front against him. Ferdinand David alone among his acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as "born to the grave." Only the *Neue Zeitschrift** considered it its duty "to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed on it." Brahms reported these dismal results in a letter to Joachim, describing the event as "a brilliant and decided failure." That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. "I believe it is the best thing that could have happened to me," he wrote. "In spite of all this the concerto will please some day when I have improved its construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public favor. The composer played it with success in his native Hamburg, two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden.

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When Clara Schumann played it at Leipzig in 1873, a slight thaw was observable. But a performance of January 31, 1895, showed a complete transformation in the Leipzig point of view. Brahms, then much venerated, was making his final public appearance at the Gewandhaus. He conducted while Eugen d'Albert played the two piano concertos. Leipzig took this substantial musical fare with every sign of enjoyment.

The fully developed and richly episodic first movement has impressed writers with its intensely dramatic, even tragic import. There is a long setting-forth of the principal theme by the orchestra before the piano makes its entrance in continuation of what the orchestra has introduced. The second theme, in a gentle and lyric F major, is contrasted in character, and seems to be the particular property of the piano, being announced by the soloist unaccompanied. There is a considerable development, a recapitulation in which the piano takes the lead in the initial theme, a recurrence of the second theme again by the piano alone, and a long coda.

The second movement (*adagio,* D major) was inscribed in the manuscript score, *"Benedictus qui venit in nomine Domini."* This led Max Kalbeck to an interpretation, for he noted that the music had been drafted shortly after Robert Schumann's attempt at suicide by throwing himself into the Rhine. Kalbeck, remembering that Brahms had sometimes addressed Schumann as *"Mynheer Domine,"* read the Latin

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inscription as a reference to Schumann, and as Brahms' self-appointment as the custodian "blessed" with the artistic mission of the master. Others have found a less preposterous construction — an allusion to Clara Schumann, for Brahms wrote to her on December 30, 1856, in connection with the Concerto: "I am also painting a lovely picture of you; it is to be the Adagio."

The final movement is an orthodox rondo, an admirable example of the composer's elaborate structural working-out. The principal theme is at once stated by the piano and developed orchestrally. The second theme is likewise given to the piano solo. There are extensive developments and episodes, including a fugato by the orchestra, and a cadenza before the extensive coda. Donald Francis Tovey, whose analysis of this concerto is one of the most admirable he has written, answers those who have found the lilting quality of the Rondo out of keeping with the sombre first and second movements by pointing out "the immense energy of Brahms' main theme," and the genuine "symphonic power" in many of the pages which follow. Professor Tovey believed that the Rondo of Beethoven's C minor Concerto "has had an extraordinarily strong influence" on this rondo, as also on the rondo of Joachim's Hungarian Concerto.

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RUDOLF FIRKUSNY was born in Napajedla, Czecho-Slovakia, February 11, 1912. He entered the State Conservatory in Brno (Brünn), eventually studying piano with Vilam Kurz and Artur Schnabel, composition with Leo Janacek and Joseph Suk. He made his first public appearance at the age of ten with the Philharmonic Orchestra in Prague. His career as pianist first brought him to the United States for a concert tour in 1938. But when his country was occupied in that year he was in Prague, about to depart for a tour of France. He succeeded in keeping his engagements and in December, 1940, was able to return to the United States. In addition to appearances in this country he made a tour of South America in 1943 and of Central America in 1944. He appeared with the Boston Symphony Orchestra, November 2–3, 1945, in the first performances of Menotti's Piano Concerto in F major.

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FOLKLORISTIC SYMPHONIES

By Arnold Schönberg

The following article is to appear in the book "Style and Idea," which is to be published by the Philosophical Library next autumn. It is here printed with the kind permission of the author and the publisher.

Peace after the first world war granted political independence to nations which culturally were far from it. Nevertheless, even small nations of six to ten million people expected to be regarded as cultural units, nations whose national peculiarities expressed themselves in many respects: in their products of applied art, of weaving, ceramics, painting, singing and playing and, finally, even composing music. Of course, X-Town might have developed individual habits differing considerably from Y-Town, from which it was separated by 3,000 feet of mountains. Both subsequently demanded general recognition, and attempted to acquire a "place in the sun," offering the opportunity to sell their national products with profit. The balance of trade was the real idea behind those mock-ideals.

Isolation alone does not guarantee fertility. On the contrary, contact, even with inferiority, can be stimulating. On the other hand, inescapable necessities of life, those emotions of love, mourning, nostalgia, etc., will find individual expression and perhaps an original

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one. Whether people live in seclusion or not, they may find their own words, their own tunes and create their own songs. And if those from X-Town differ no more from those of Y-Town than Dorian differs from Aeolian — there will be enough to be proud of.

If songs of the Southern section of West-Parinoxia show rather Lydian traits in their otherwise Phrygian texture, dances of the neighboring Northern part of Franimonti might display the opposite: Phrygian influences in Lydian melodics: Such differences constitute individuality to the local connoisseur. There exist such differences, for instance, in the Balkans. Their songs and dances are often overwhelmingly deep in expression and attractive in their melodic configuration; they are beautiful and one must love them. The places of origin of these differences, however, are of interest rather to the specialist whose trade it is, than to the undiscriminating music lover.

In spite of high appreciation for these differences, one has to admit that they are negligible in comparison to the differences between folklore and artistic music. They differ perhaps no more than petroleum and olive oil, or ordinary water and holy water, but they mix as poorly as oil and water. Even a Beethoven could apply only a fugato-like, rather simple treatment to a given theme in the Rasumovsky string quartet, Op. 59, No. 2. And when he marks this theme "Thème Russe" one might believe that on the one hand it is an homage to his aristocratic Maecenas, but, on the other hand, it is an excuse to musical experts: they would understand the obstacles connected with commissions. In order to comprehend this problem it is useful to compare this treatment to the scherzo of the Ninth Symphony. Here also a semi-

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contrapuntal treatment is applied; but: the second subject is melodically the continuation of the first. The second subjects to the Thème Russe are only incidental accompaniment without combinatory value. Obviously, this theme is founded on a primitive harmonic progression, which is contrary to the requirements of contrapuntal combinations. Furthermore, in its unpretentious constitution there is also no problem which suggests development into a theme.

As a folk dance, the Thème Russe is certainly very pleasant. But that there now exists Russian music is due to the advent of some great composers. Otherwise great Irish or Scotch symphonies should have been created because their folklore is of an unsurpassed beauty and full of striking and characteristic traits. On the other hand, some smaller nations whose folk music is not as extraordinary have succeeded in placing into the history of music and into the minds of music lovers representatives such as: Smetana, Grieg, Chopin, Liszt, Dvorak and Sibelius. Characteristically enough, Sibelius contends that his music is not based on national folk music, and I guess also Grieg's is not. Chopin's rhythms are often derived from Polish dances, but harmonically and partly also melodically neither his music, nor that of Liszt (or much of Smetana's) differs essentially from Western and Central European styles of their days.

Evidently folklore based on extraordinary or exotic scales displays more characteristics, and perhaps even too many. It seems a nightmare

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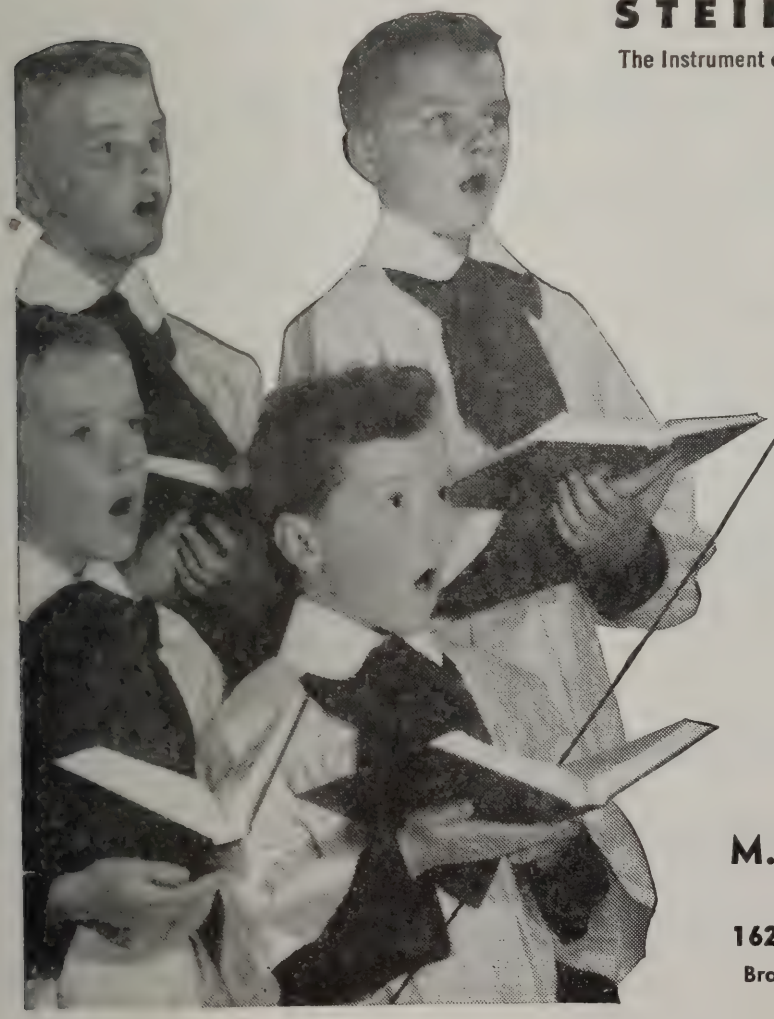

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to imagine what might have become of music if Japan had succeeded in conquering America, England and finally Germany. The Japanese idea of music has no resemblance to ours. Their scales are not based on a harmonic concept, or at least, it is not ours. Friends of Eastern Asiatic music claim that this monodic music is capable of such variety as to express every nuance of human feeling. This might be true, but to the Western ear it sounds — ah — different. If it is not completely impossible to add a harmonic accompaniment to melodies of this kind, it is certainly impossible to derive it logically or naturally from these scales. For this reason alone it seems they would rather destroy our music than comply with its conditions.

Even Gypsy music, whose characteristic scales have become influential among several surrounding nations in the Balkans, though it is not as foreign to our viewpoints, has been unable to penetrate the wall separating folk music from art. Whenever Brahms incorporates such a melody in a composition the structure ordinarily will not surpass the implications of a set of Walzer parts or of a quadrille. In works of higher organization he adds only the flavor, the perfume to his own themes. But he is not forced to enter into foreign territory if he expressed unusual melodic types, as is proved by the last movement of the G Major String Quintet. Liszt's Hungarian Rhapsodies are structurally more profoundly organized than those Roumanian Rhapsodies and Zigeunerweisen. However, they are chiefly potpourris, forms of a

(*Continued on page 1470*)

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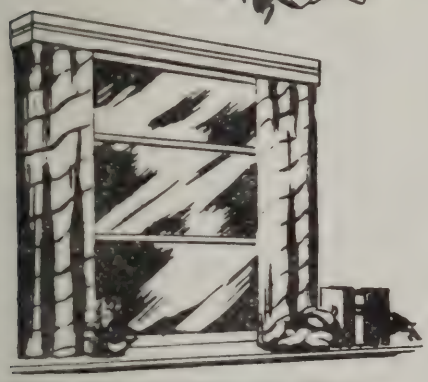

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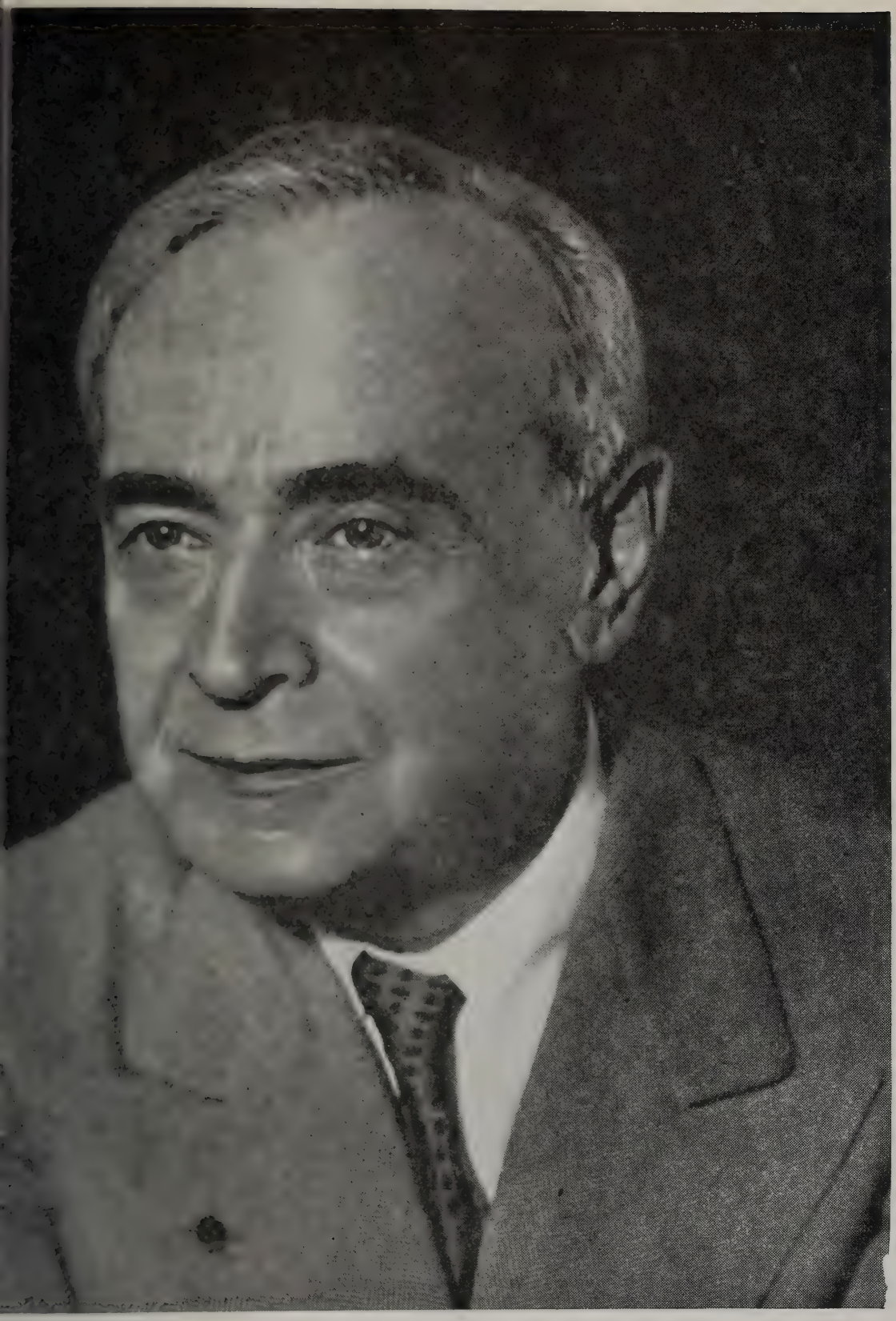

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(*Continued from page 1446*)
looser construction than what classic masters from Bach to Brahms call "Phantasies".

Much beauty may be credited to natural folklore. No credit is deserved by those "man-made" semi-folksongs, the popularity of which is acquired through the mass appeal unfortunately exerted by triviality. Silcher, Abt, Nessler and their like in other countries falsified simplicity by substituting sentimentality for artlessness and sentiment — they present only the white-collar man's concept of the man in the street. So do also high standard composers, who never forget their aristocratic superiority when they descend to their "Im Volkston"-songs. They are always at least structurally correct. If one's left leg is too short, one's right leg compensates in that it is too long. But in most of these limitations, there always occur phrases one or more steps too long for which other phrases which are too short cannot compensate. Natural folkmusic is always perfect, because it stems from improvisation, that is: from a lightning flash of inspiration.

The discrepancy between the requirements of larger forms and the simple construction of the folktunes has never been solved and cannot be solved. A simple idea must not use the language of profundity, or it could never become popular. Everybody will understand the statement that parallel lines are "in all parts equally distant". (Webster) But the scientific formulation: that "they meet only at infinity" requires too much thinking and imagination to be generally understood and to become popular.

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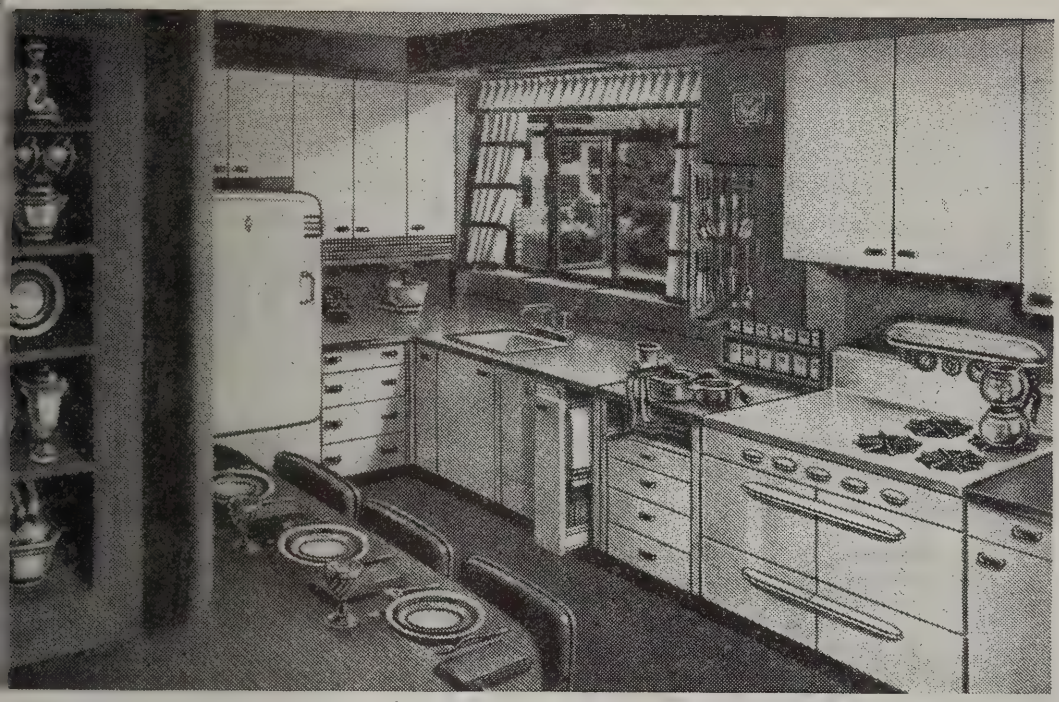

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Genuine folk tunes remain within the most narrow compass of a scale and are based on simple harmonic progressions. Changes of the harmony and figuration of the melody such as, for instance, Bach applies to chorales do not produce new material, contrasts, subordinate themes, etc. Structurally, in popular tunes there never remains an unsolved problem, the consequences of which will show up only later. The segments of which it consists do not need much of a connective; they can be added by juxtaposition, because of the absence of variance in them. There is nothing in them that asks for expansion. The small form holds the contents firmly, constituting thus a small expansion but independent structure.

I cannot remember a single case of deriving subordinate ideas from a folksong by this method. Generally a method is used to make a short story long: numerous repetitions of a short phrase, only varied by transpositions to other degrees, changes of the instrumentation, more recently by addition of dissonant harmonies and by what Hollywood arrangers call counterpoints, i.e., "unsolicited gifts" of unrelated voices. Thus nothing has been said that was not said in the first presentation of the tune.

A composer — a real creator — composes only if he has something to say, which has not yet been said and which, he feels, must be said: a musical message to music lovers. Under what circumstances can he

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feel the urge to write something that has already been said, as it is in the case of the static treatment of folksongs?

A real composer does not compose merely one or more themes, but a whole piece. In an apple tree's blossoms, even in the bud, the whole future apple is present in all its details — they have only to mature, to grow, to become the apple, the apple tree and its power of reproduction. Similarly, a real composer's musical conception, like the physical, is one single act, comprising the totality of the product. The form in its outline, characteristics of tempo, dynamics, moods of the main and subordinate ideas, their relation, derivation, their contrasts and deviations — all this is there at once, though in embryonic state. The ultimate formulation of the melodies, themes, rhythms and many details will subsequently develop through the generating power of the germs.

Put a hundred chicken eggs under an eagle, and even she will not be able to hatch an eagle from these eggs.

Defenders of the usage of folklore as themes for large forms might see an analogy in the utilization of chorales and other folksongs as themes for variations by classic composers. While Bach often derives the voices which accompany contrapuntally the main voice in his chorale preludes from the chorale melody itself, there is no possibility nor necessity of a developing growth. One can admit on the other hand that, in primordial specimens, sets of variations serve rather the

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virtuoso who wants to be brilliant through his technique. In such variations there is seldom any other development than velocity and no other change than the figuration of the instrumental style. The simplicity of the variation is adequate to the simplicity of the folk melody. In the artistically superior compositions of this kind the "motive of the variation", as I called it, is derived through "developing variations" of basic features of the theme and its motive. Thus, in fact, the same compositorial procedure can be observed here as anywhere else in our established Western music producing the thematic material for forms of all sizes: the melodies, main and subordinate themes, transitions, codettas, elaborations, etc., all the necessary contrasts.

A real composer who is accustomed to produce his material in this logical manner — be it by spontaneous inspiration or by hard labor — will only occasionally voluntarily renounce starting his composition in his own way, with his own themes. They will contain many a provocative problem, requiring treatment. There would not be a larger form, were it not because this urgency is present, even in the embryonic state, and because it can not be escaped. Thus a real composition is not composed but conceived, and its details need not be added.

As a child resembles his parents, so do they correspond entirely to the initial conception. And they break forth in the same manner in which the child's first and second teeth break forth, like all those unconceivable but natural miracles by which creation is marked.

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Real folk music could not exist, nor survive, were it not produced similarly: spontaneously, as an inspired improvisation. It is well known that Franz Schubert liked to improvise Walzer and other dances, when his friends danced. It seems improbable that real folk music has been composed by painfully adding tones to tones and little segments to little segments. They have been improvised singing or playing by bards, troubadours and other gifted persons. Knowing that some photographers are capable of forcing better people to pose in a cheap manner: the left hand on the piano, trying to find the tones or harmonies which the pencil in the right hand preserves for eternity — I am always inclined to doubt whether this is a real composer, a creator.

It seems nations which have not yet acquired a place in the sun will have to wait until it pleases the Almighty to plant a musical genius in their midst. As long as this does not occur, music will remain the expression of those nations to whom composing is not merely an attempt to conquer a market, but an emotional necessity of the soul.

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TONE POEM, "THUS SPAKE ZARATHUSTRA"
(FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864

"Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester," was composed at Munich from February through August, in the year 1896. The first performance was at Frankfurt-am-Main, November 27 of that year. The composer conducted this and a performance at Cologne, on December 1. The tone poem was introduced in Berlin by Arthur Nikisch, November 30. The first American performances were given in Chicago, February 5, 1897 under the direction of Theodore Thomas. The first Boston performance was October 30, 1897, when Emil Paur was conductor of this Orchestra. The most recent performance at these concerts was February 5 and 6, 1943.

"Also sprach Zarathustra" is scored for three flutes and two piccolos, three oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and two tubas, timpani, bass drum, cymbals, triangle, glockenspiel, a low bell in E, two harps, organ and strings.

FRIEDRICH NIETZSCHE'S *"Also Sprach Zarathustra,"* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Nietzsche's sister referred to it as "dithyrambic and psalmodic" — certainly with more understanding than those early opponents of pro-

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gramme music who reproached Strauss with having set philosophy to music. Strauss' statement on the occasion of the first performance of the work at Frankfort-on-the-Main might still have been considered a large order: "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

It can be said that Strauss' musical intent is clearer in his music than in the above protestation. Strauss found for his tone poems nothing more suitable and inspiring than the soul's adventure; its heroic struggle with the obstacles of this world; its experience of joys and passions; its final beatification. *"Tod und Verklärung"* and *"Ein "Heldenleben"* were compounded on this plan no more than *"Also Sprach Zarathustra."* The Zarathustra of Strauss, like that of Nietzsche, has tasted life lustily, full-bloodedly, searchingly. His aims are high; he embraces those quests which man has set as his goal — creeds, knowledge, love, the perception of beauty. He surpasses in his perception, and his weapon for surpassing is the pitiless testing of all that may be weakly, half-hearted, confining, a denial of nature. It is a weapon of purification by rejection. That may be the quest of the "human race," but it is more plainly still the quest of the artist as

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creator in search of beauty; it becomes in part autobiographical, the record of his musical aspirations.

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian sere who is supposed to have lived about 1000 B. C. Beyond this, the two philosophers seem to have few points in common. The German one wrote of the real Zoroaster: "He created the most portentous error, morality. Consequently, he should also be the first to perceive that error . . . the overcoming of morality through itself – through truthfulness, the overcoming of the moralist through his opposite – through *me:* that is what the name Zarathustra means in my mouth."

The opening paragraph of Zarathustra's introductory speech is printed opposite the title-page on Strauss' score:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned – one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and

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receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

The Tone Poem opens upon a low pedal on "C"; trumpets announce the basic motive, a rising C-G-C, which leads to impressive chords and finally to a mighty chord in C major by the entire orchestra, swelled by the organ. The music which follows, after a dramatic pause, is entitled *"Von den Hinterweltlern"* (Of the Back World Dwellers). The reference is religious, for the horns give out a fragment of Gregorian Chant, over which the composer has inscribed *"Credo in unum Deum."* This ushers in a full-voiced music *"Mässig langsam mit Andacht."* The organ joins the orchestra, which swells with the divided strings into a luxuriant sonority. The ardent tones of

Strauss seem almost to belie the philosopher's words of contempt for the Believers:

> Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one.
>
> Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren?
>
> I surpassed myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me.*

Under the heading *"Von der Grossen Sehnsucht"* (Of the Great Yearning) the organ intones a *"Magnificat"* (the syllables again inscribed) while the melody becomes still more impassioned, accentuated by upward rushing string passages:

> O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands!
>
> And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob.
>
> Thou likest better to smile than to pour out thy sorrow. . . . But if thou wilt

* Translations by Dr. Tille and Thomas Common.

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not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto me.

O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!

"Von den Freuden und Leidenschaften" (Of Joys and Passions). There is a declamatory passage (*Leidenschaftlich*) characterized by a chromatic descending figure:

Once hadst thou passions, and called them evil. But now hast thou only thy virtues: they grew out of thy passions.

Thou implantedst thy highest aim into the heart of those passions: then became they thy virtues and joys.

And though thou wert of the race of the hot-tempered, or of the voluptuous, or of the fanatical or the vindictive;

All thy passions in the end became virtues, and all thy devils angels. . . .

Lo! how each of thy virtues is covetous of the highest place; it wanteth thy whole spirit to be its herald, it wanteth thy whole power, in wrath, hatred, and love. . . .

Man is something that hath to be surpassed: and therefore shalt thou love thy virtues — for thou wilt succumb by them. . . .

The music broadens and subsides to a quieter but still emotional *"Grablied"* (Grave Song). The melody for the oboe derives from what has gone before:

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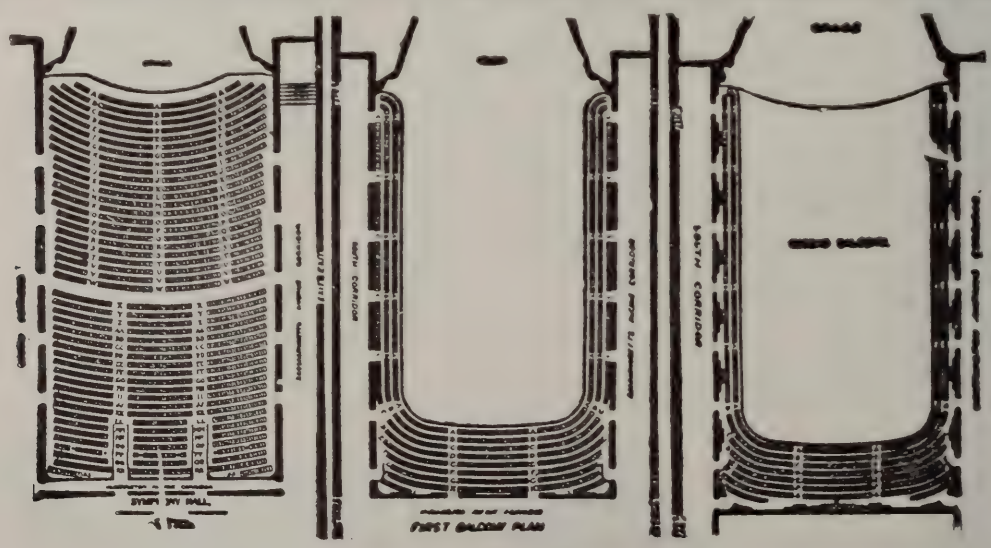

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Yonder is the island of graves, the silent isle; yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life. . . .

Resolving thus in my heart, did I sail o'er the sea. . . .

Oh, ye sights and scenes of my youth! Oh, all ye gleams of love, ye divine fleeting gleams! How could ye perish so soon for me! I think of you to-day as my dead ones. . . .

Still am I the richest and most to be envied — I, the lonesomest one! For I *have possessed* you, and ye possess me still. Tell me: to whom hath there ever fallen such rosy apples from the trees as have fallen unto me?

Still am I your love's heir and heritage, blooming to your memory with many-hued, wild-growing virtues, O ye dearest ones! . . .

Yea, something invulnerable, unburiable is with me, something that would rend rocks asunder: it is called *my Will.* Silently doth it proceed, and unchanged throughout the years. . . .

In thee still liveth also the unrealisedness of my youth; and as life and youth sittest thou here hopeful on the yellow ruins of graves.

Yea, thou art still for me the demolisher of all graves: Hail to thee, my Will! And only where there are graves are there resurrections.

Now we come to a slow section labeled *"Von der Wissenschaft"* (Of Science). There is a fugato in the low strings, the subject opening with the elementary rising C-G-C remembered from the trumpet in the Introduction, but in this subject shifting chromatically to include all twelve tones of the scale. The intellect, having thrust in an arbitrary voice, soon rises to the fiery, melodic freedom which pervades the whole score:

Your people would ye justify in their reverence: that called ye "Will to Truth," ye famous wise ones! . . .

Stiff-necked and artful, like the ass, have ye always been, as the advocates of the people. . . .

In all respects, however, ye make too familiar with the spirit; and out of wisdom have ye often made an alms-house and a hospital for bad poets.

Ye are not eagles: thus have ye never experienced the happiness of the alarm of the spirit. And he who is not a bird should not camp above abysses.

Ye seem to me lukewarm ones: but coldly floweth all deep knowledge. Ice-cold are the innermost wells of the spirit: a refreshment to hot hands and handlers.

Respectable do ye there stand, and stiff, and with straight backs, ye famous wise ones! — no strong wind or will impelleth you.

Have ye ne'er seen a sail crossing the sea, rounded and inflated, and trembling with the violence of the wind?

Like the sail trembling with the violence of the spirit, doth my wisdom cross the sea — my wild wisdom!

But ye servants of the people, ye famous wise ones — how *could* ye go with me! . . .

The section entitled *"Der Genesende"* (The Convalescent) is a further development of the fugued subject:

Zarathustra fell down as one dead, and remained long as one dead. When however he again came to himself, then was he pale and trembling, and remained lying; and for long he would neither eat nor drink. This condition continued for seven days; his animals, however, did not leave him day nor night, except that the eagle flew forth to fetch food. And what it fetched and foraged, it laid on Zarathustra's couch; so that Zarathustra at last lay among yellow and red berries, grapes, rosy apples, sweet-smelling herbage, and pine-cones. . . .

At last, after seven days, Zarathustra raised himself upon his couch, took a rosy apple in his hand, smelt it and found its smell pleasant. Then did his animals think the time had come to speak unto him. . . .

"And if thou wouldst now die, O Zarathustra, behold, we know also how thou wouldst then speak to thyself: — but thine animals beseech thee not to die yet!

'Now do I die and disappear,' wouldst thou say, 'and in a moment I am nothing. Souls are as mortal as bodies.

'But the plexus of causes returneth in which I am inter-twined — it will again create me! I myself pertain to the causes of the eternal return.

'I come again with this sun, with this earth, with this eagle, with this serpent — *not* to a new life, or a better life, or a similar life:

'I come again eternally to this identical and selfsame life, in its greatest and its smallest, to teach again the eternal return of all things —

'— To speak again the word of the great noontide of earth and man, to announce again to man the Superman. . . .'"

There is a climax with a long-held C major chord for the full orchestra with organ, and after an impressive silence the music makes another breath-taking ascent, then becomes poised upon an eery figure in the high flutes incessantly repeated. This leads to the rhythm, lilting but still unearthly, of the *"Tanzlied"* (The Dance Song).

One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: "Cease not to dance, ye sweet girls!

"I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles?

"He who is not afraid of my darkness findeth banks full of roses under my cypresses.

"And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance."

"Nachtwandlerlied" (The Song of the Night Wanderer).

Ye higher men, what think ye? Am I a soothsayer? Or a dreamer? Or a drunkard? Or a dream-reader? Or a midnight-bell?

Or a drop of dew? Or a fume and fragrance of eternity? Hear ye it not? Smell ye it not? Just now hath my world become perfect, midnight is also mid-day, —

Pain is also a joy, curse is also a blessing, night is also a sun, — go away! or ye will learn that a sage is also a fool.

Said ye ever Yea to one joy? O my friends, then said ye Yea also unto *all* woe. All things are enlinked, enlaced and enamoured, —

Wanted ye ever once to come twice; said ye ever: 'Thou pleasest me, happiness! Instant! Moment!' then wanted ye *all* to come back again!

All anew, all eternal, all enlinked, enlaced and enamoured, Oh, then did ye *love* the world. —

Ye eternal ones, ye love it eternally and for all time: and also unto woe do ye say: Hence! Go! but come back! *For joys all want — eternity!*

A bell struck loudly and repeated twelve times in all, gradually dying away, shortly brings the end of the Poem. The other-worldly atmosphere is retained to the last. The Poem ends *pianissimo* upon high thirds for the wood winds and strings in B major against a mysterious C major in the basses.

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II. Allegretto scherzando
III. Tempo di menuetto
IV. Allegro vivace

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Beethoven.....Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro, ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto; Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
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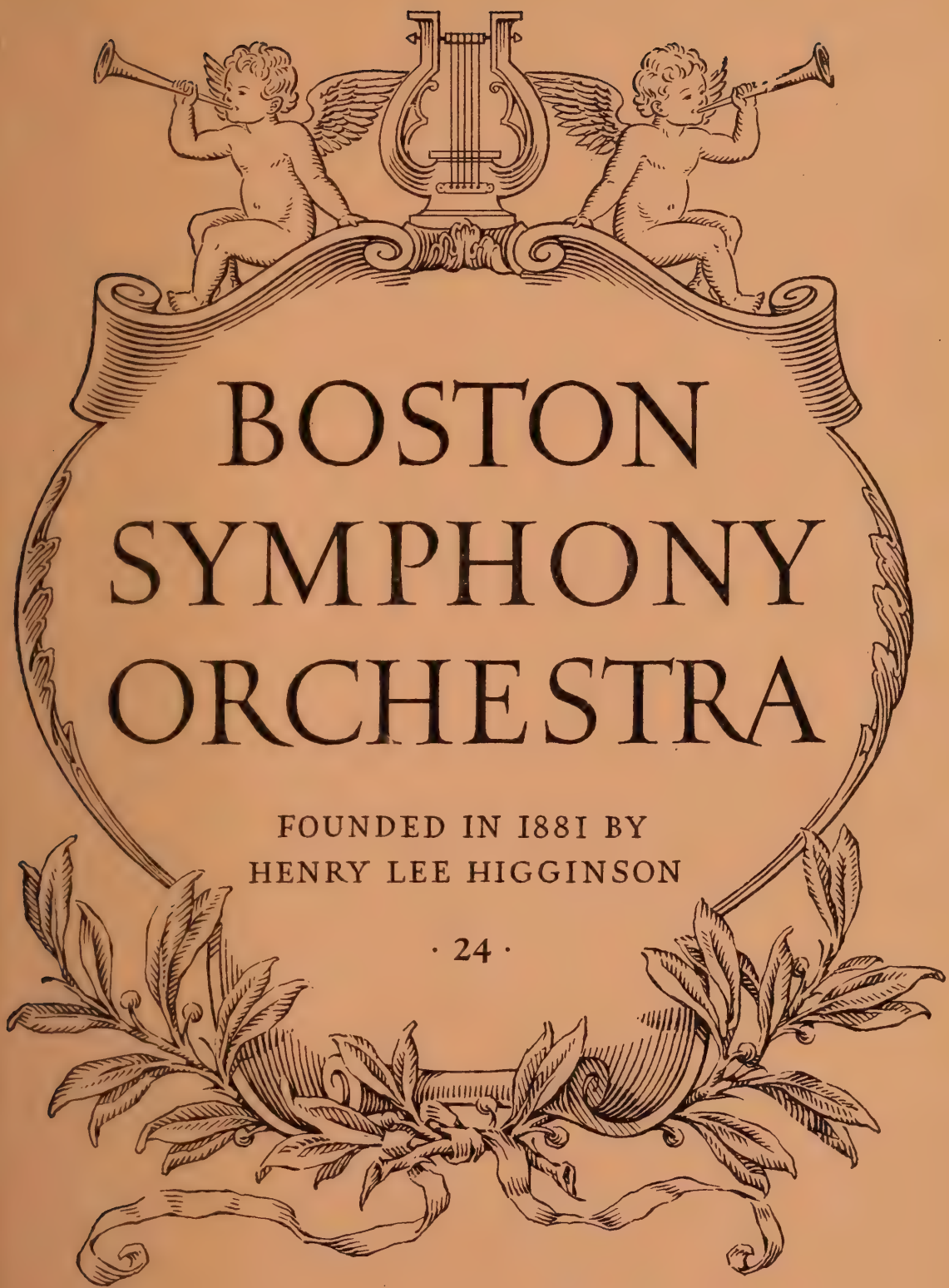

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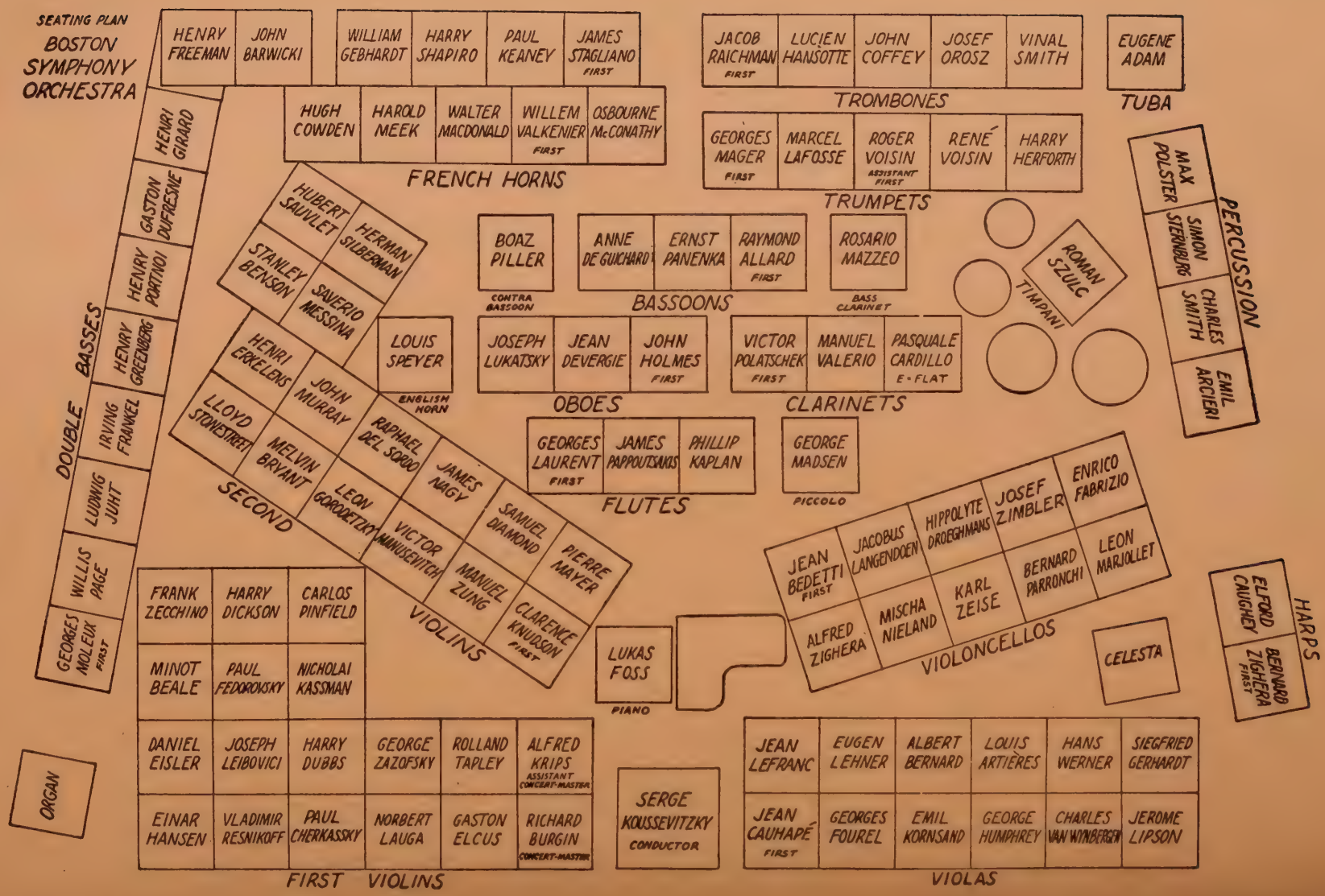

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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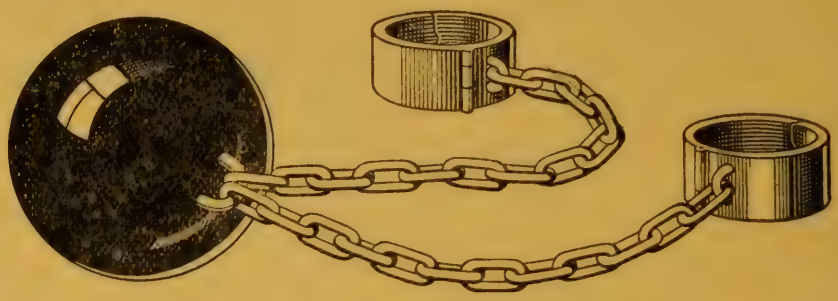

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Dr. Koussevitzky in Rehearsal

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DR. KOUSSEVITZKY IN REHEARSAL

By Rudolph Elie, Jr.

(*Roving Reporter of the Boston Herald*)

It has been my privilege again lately to sit in the radio booth in the organ loft of Symphony Hall watching Dr. Koussevitzky rehearse the Boston Symphony orchestra, and the scene is one of such vitality, such force and such grandeur and is so different from anything you might imagine, I must act the part of an eavesdropper and tell you about it.

The rehearsals begin at 10 o'clock in the morning every week day Monday through Thursday and last until 1, with one intermission of about 15 minutes at 11:30. The musicians, in shirt sleeves, old flannel jackets or faded sweaters, assemble on the stage about 10 minutes before, tuning up, warming up, checking over their parts. The auditorium is dark and deserted, for the public is never admitted to a Boston Symphony orchestra rehearsal these days. Suspended about 50 feet from the stage is a huge canvas curtain, cutting the auditorium in two and acting both as a reflecting medium and a guard against the echoes of an empty hall.

Precisely on the hour Dr. Koussevitzky appears at the stage door and walks broodingly to the conductor's stand, a huge black cape about his ears. He tosses it on the back of a chair and steps up to the stand to which, solidly screwed down, is attached a stool with a high, leather-cushioned back. If the conductor has been away on his winter vacation, the men of the orchestra rise as he enters, and he waves them easily to their seats with a pleased gesture that recalls Sir Thomas Beecham's remark when the orchestra rose for him. "Who do you think I am, the Star Spangled Banner?"

After a brief "good morning gentlemen," or, sometimes, a little speech complimenting the orchestra on its last performance, he puts on his tiny underslung reading glasses and announces the work he wishes to rehearse. The musicians seldom know which it will be

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beforehand, so the entire orchestra of 110 men is always present at the beginning.

For a few moments, once he begins the rehearsal, Dr. Koussevitzky remains seated calmly on his stool. Then, as he warms up to his work, there begins the flow of that perfectly incredible energy and vitality that simply has to be seen to be believed. He is, after all, a man turned seventy, yet so completely does music possess him that it draws from him a sheer physical abandon that would startle a youthful athlete. None of the regular symphony concert goers ever see their conductor so transported, so animated, so carried away during a formal concert as he is at these rehearsals.

He bounds from his stool, crouches in an attitude of tremendous tension, stamps his feet, sways with every rhythmic pulsation of the music, and urges, with his hoarse singing, his humming, his gestures and his bodily inflections such sounds as are seldom heard in the concert hall. It is this quality of utter concentration—furthered by the uninhibiting fact that without an audience he can sing, or shout, or hum—that transmits itself to the orchestra, sets the tone of a Koussevitzky rehearsal.

For the men themselves, from the first bar, work as hard as their conductor does; his personality, his driving force, his boundless enthusiasm, his enormous capacity for work, put them on edge and make them play—as he himself asks them to—better than they can play. It is a spiritual thing, a thing of genius, almost impossible to define, but it is always present.

His words to the orchestra are fabulous; it is an enduring pity that they have not been, throughout the years, collected for the benefit of the conductors of the future for they represent a whole philosophy in themselves. He can be—and sometimes is—pretty sharp; many a musician has been rebuked severely, but this is rare and springs from the heat of the moment, not from any personal feeling. Many of his remarks to the orchestra are of course technical, having to do with matters of attack, of balance, of the correct reading of the notes or nuances of the score.

Often, however, they are observations on the esthetic of music, the underlying meaning of music and its relation to life and art. These are the aphorisms, the credos, the principles that reveal his own profound concep-

tion of musical values, and it is only to be hoped that he himself has preserved them in his own forthcoming autobiography.

For sometimes it seems that he, in rehearsing the orchestra he has made into the greatest in the world, is in all truth its best, its most critical and, in the end, its most enraptured listener. The sounds he recreates from cold, printed pages, intoxicate and carry him away. That his musical standards happen to be those of the unqualified musical genius is our abiding good luck. That we happen to be fortunate enough to have the opportunity of being present once a week to hear what he has prepared for himself is also our good fortune.

But it is beyond a question of doubt, once you have observed this master at work in the laboratory of Symphony Hall on a week-day morning, that he would make such music as this whether an audience ever came to hear him or not. It is in him, it has always been in him, and it will stay in him until he puts his baton down for the last time.

• • •

TANGLEWOOD SCHOLARSHIPS

Ten music scholarships for the Berkshire Music Center have been presented by the John Hancock Mutual Life Insurance Company. The competition and the winners were announced during the broadcasts of the Orchestra, of which this company was sponsor. The winners are as follows: Adele Addison, soprano, of Springfield, Mass.; Norman Carol, violinist, of Philadelphia, Pa.; Maricarol Hanson, pianist, of Minneapolis, Minn.; Adolph Herseth, trumpet, of Bertha, Minn.; Stanley Kimes, bass singer, of Nokomis, Ill.; Seymour Lipkin, conducting, of Detroit, Mich.; Kermit D. Moore, 'cellist, of Akron, Ohio; Gordon Playman, composition, of Minneapolis, Minn.; Lois Schaefer, flutist, of Olympia, Wash.; Russell Smith, composition, of Alexandria, Va.

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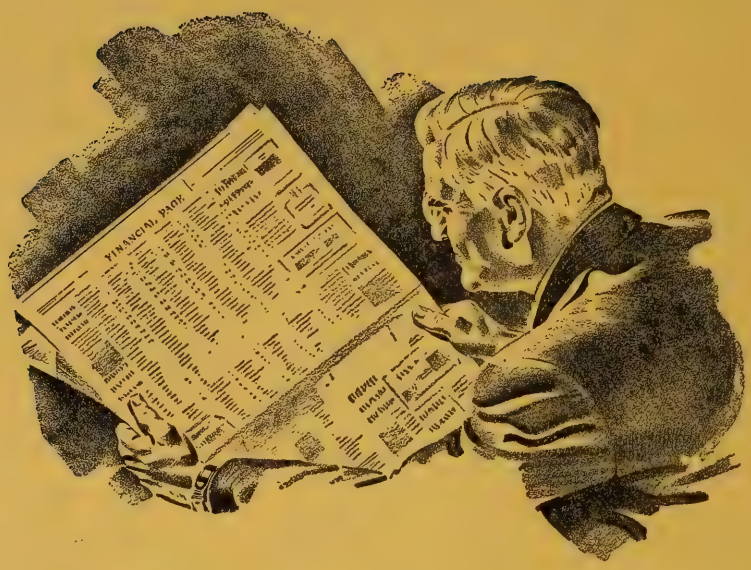

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Twenty-fourth Program

FRIDAY AFTERNOON, April 25, 1947, *at* 2:30 *o'clock*

SATURDAY EVENING, April 26, 1947 *at* 8:30 *o'clock*

Beethoven.....Symphony No. 8 in F major, *Op.* 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di menuetto
IV. Allegro vivace

INTERMISSION

Beethoven.....Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro, ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto; Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
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Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

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SYMPHONY NO. 8 IN F MAJOR, *Op.* 93

By LUDWIG VAN BEETHOVEN

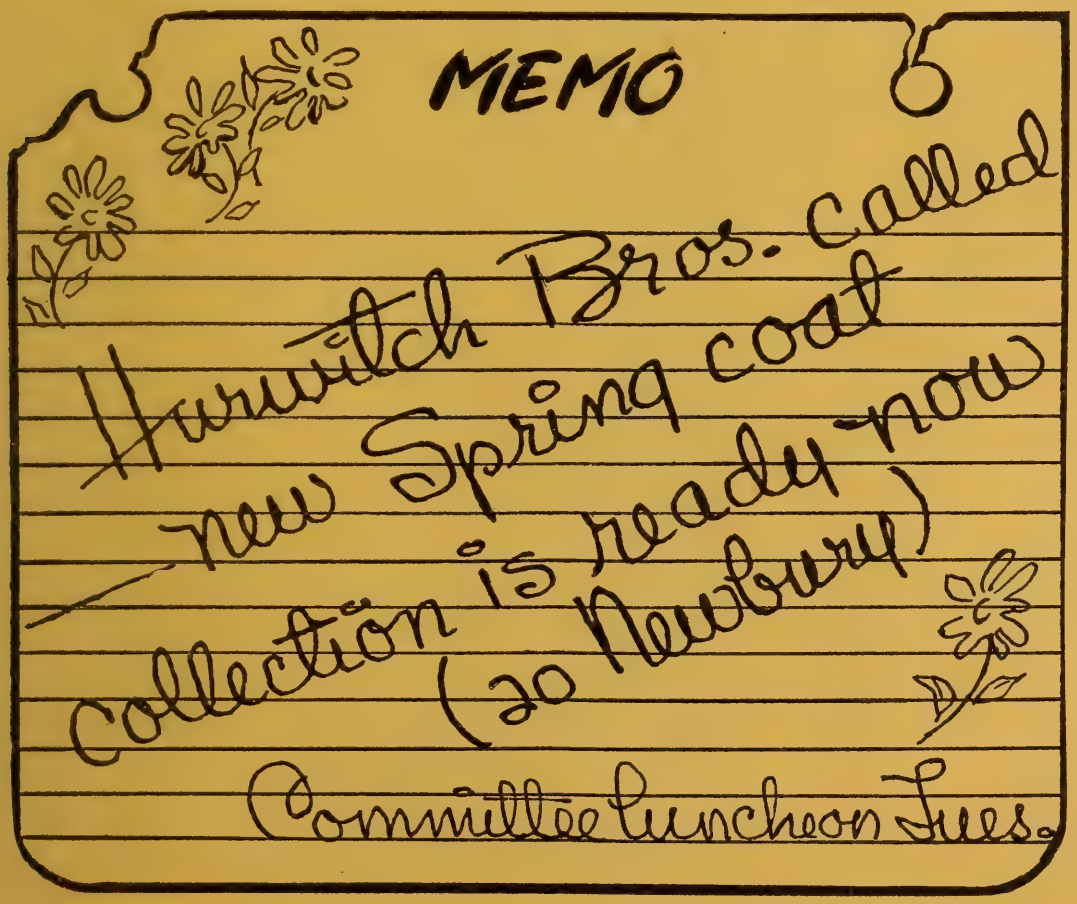
Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The most recent performance at the Friday and Saturday concerts of this Orchestra was on April 26, 1940.

BEETHOVEN completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one." Wagner thus compared the two works: "Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of super-



human energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" ("*aufgeknöpft*") than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks – to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The sketchbooks forbid the assumption that this symphony came full-fledged into being.* It was with his simplest themes that Beethoven

* The so-called "*Pettersches Skizzenbuch*," in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued—a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm ("*Zweite Beethoveniana*") places it in 1812.

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took the most laborious pains. The naive ingredients, for example, from which the *allegretto* of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So with the Eighth Symphony, its almost childlike themes were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the *Allegretto scherzando* a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "at a sitting" ("*tout d'un trait*"). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a veritable maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

When the symphony had its first performance at the *Redoutensaal* in Vienna, in 1814, it was sandwiched (together with a vocal trio) between the Seventh Symphony, and the "Wellington's Victory." Both had caused some stir in Vienna when they were performed in the December previous, and now they seem to have overshadowed the new and less noisy symphony in F major. The large audience, which probably numbered three thousand, applauded the *Allegretto* of the

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Seventh until it was repeated, and also encored the battle portion of the closing piece. As for the reception of the Eighth, the reviewer of the *"Allgemeine Musikalische Zeitung"* wrote: "The greatest interest of the listeners seemed centered on this, the *newest* product of Beethoven's muse, and expectation was tense, but this was not sufficiently gratified after a single hearing, and the applause which it received was not accompanied by that enthusiasm which distinguishes a work which gives universal delight; in short—as the Italians say—it did not create a *furore*. This reviewer is of the opinion that the reason does not lie by any means in weaker or less artistic workmanship (for here as in all of Beethoven's works of this class there breathes that peculiar spirit by which his originality always asserts itself); but partly in the faulty judgment which permitted this symphony to follow that in A major, partly in the surfeit of beauty and excellence which must necessarily be followed by a reaction. If this symphony should be performed *alone* hereafter, we have no doubt of its success." There might also be discerned the customary disappointment of the world when a composer who has produced a score to the general liking does not merely repeat himself in his next, but seeks fresh fields, perhaps less obvious and clamorous. Beethoven's angry remark after this concert (told by Czerny) that the Eighth Symphony fell short of the popular success of the Seventh "because it is much better" has been quoted as

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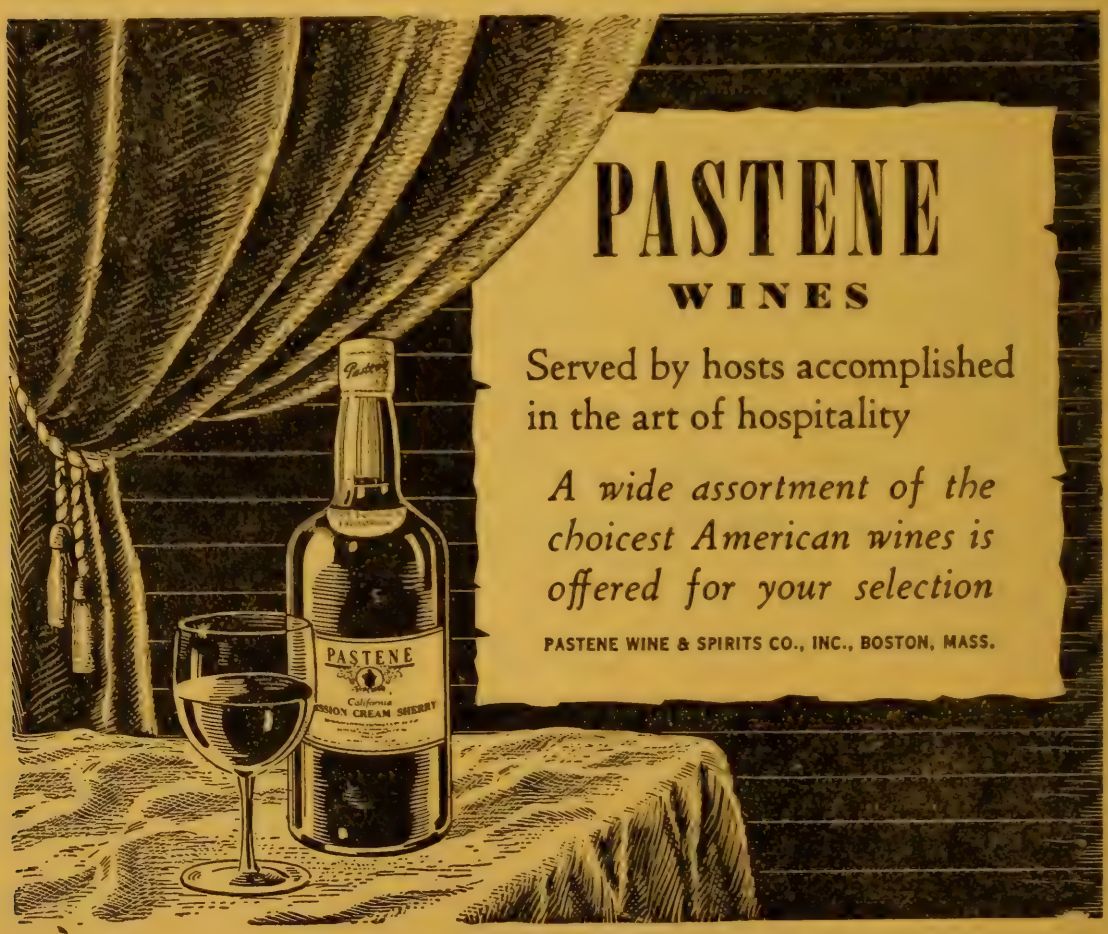
evidence of the composer's preference for this work. It would seem nothing more than the entirely natural pique of an artist who finds his latest work on its first appearance misunderstood and slighted. Beethoven found consolation, also according to Czerny, "when, walking on the Kahlenberg after the performance of the Eighth Symphony, he got some cherries from a couple of girls and when he asked the price from one of them, she replied: 'I'll take nothing from you. We saw you in the Ridotto Hall when we heard your beautiful music.' "

Sir George Grove, examining the earlier annals of the century, found the Eighth Symphony both neglected in concerts and patronized by commentators. Even in Vienna, as Hanslick pointed out, the Pastoral Symphony was referred to as late as 1850 as the Symphony in F, as if another did not exist in that key. The Eighth did not find its way to the *Conservatoire* concerts in Paris until 1832, when it was labelled *"symphonie inédite."* There were performances where the popular *Allegretto* from the Seventh was substituted for the second movement. Oulibicheff considered this despised *allegretto scherzando* as a "caricature of Rossini." Lenz in his mid-century study of Beethoven decided that the Seventh and Eighth Symphonies and the "Wellington's Victory" were intended as a sort of "military trilogy," the Eighth attaining that status by the "most poetical tattoo" in its



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finale. Lenz derives his assumption from Serov, who had called the constant triplet figure in that movement "an idealized roll of the drum."

There is no doubt that the earliest hearers, at least, of the Eighth Symphony were both jolted and alienated by the sudden whims to which Beethoven gave free rein. The abrupt modulations, the sudden loud chords, the humorous treatment of the bassoons, the conception of the second movement—these matters were taken as buffoonery and in doubtful taste. Lenz, for example, speaks of this symphony as *la moins goûtée* among the nine. It is a question which some one else may decide whether a work of art is to be considered as written for its time or for eternity. Certainly Beethoven wrote this symphony with a lively sense of the proprieties he was upsetting with his outbursts of musical humor. If these are to be taken as jokes, their point is inevitably dulled as the proprieties are superseded and the music itself is sanctified by custom. What was once unexpected, even shocking, becomes, as one grows up with it, as much a matter of course as the daily phenomena of nature. One reads with some astonishment that Grove found "violent emotion and fury" in the concluding pages of the first movement. "Beethoven betrays a feeling of wrath which I do not remember in any other of his works, or in any other piece of

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music — though I am not able to speak of Wagner.* It is not the boisterous fun which we find throughout the *Finale.* Here it is edged by a distinct spirit of anger." This writer, to whom the nine symphonies were as a bible, seems to have been particularly disturbed by the "unmusical C-sharp which bursts in upon the peaceful F major of the *Finale.*" He found this intruding note "unbearable — a rude interruption, like a sudden stroke of fate upon the life of some gentle child." The comfortable serenity of an audience of today is not visibly ruffled by this outlandish passage; they seem inclined to accept it as a rather delectable fingerprint of Beethoven, impressed safely within the orthodox definition of the word "beauty."

~

Those who have sought in this symphony a reflection of Beethoven's life at the time have run into much difficulty. There is no lack of data, for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chronicles of those months, as carefully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. In July, Beethoven went to Töplitz in the hope of a cure for the digestive disorders which har-

* Sir George made this surprising admission in 1896 (the publication date of his "Beethoven and his Nine Symphonies")!

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assed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance between his brother Johann and a lady by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.

Amidst such circumstances, upon which it is futile to dwell, did the Eighth Symphony come into existence. Work upon it was apparently begun in Töplitz, continued at Karlsbad, completed at Linz. There Beethoven lodged in his brother's house, with "a delightful view of the

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Danube, with its busy landing place and the lovely country beyond" to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

The Eighth Symphony uses the modest orchestra of the Seventh. Neither trumpets nor drums are called for in the second movement. In the *Finale* the timpani are tuned in octaves — a new precedent. The sketchbooks indicate that Beethoven considered an introduction to the first movement. He abandoned his idea, to start squarely upon the beat with his first theme, setting the character of the work in its graceful melodic simplicity. This movement, like the rest, does not rely upon thematic contrast. The development is rich in fanciful involutions within that domain of the musician's art where words have

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never penetrated. The fine coda is an extension of the original one to exactly twice its length (by the evidence of a drum part used in the first performance).

The *allegretto scherzando* supplants anything so serious as a slow movement. The light staccato chords in the winds, repeated with clocklike regularity, are associated with the metronome, then called "chronometer," the invention of Beethoven's friend Johann Nepomuk Maelzel, on account of a canon written by Beethoven on the same theme and sung by the composer, the inventor, and a group of friends at an evening's party. Thayer disproves Schindler's vague assertion that the party and the canon antedated the symphony. It must certainly have been written upon the theme of the completed symphony. The humor of the *allegretto scherzando* is of the sort that makes its point briefly — and stops there.

The *tempo di menuetto* of the third movement, considerably slower than the *scherzo* which by that time Beethoven had so fully developed, was probably conditioned by the absence of a true slow movement to precede it — repose of pace was æsthetically required before the swift finale. One recalls Wagner's paragraphs in his brochure on conducting, wherein he takes Mendelssohn sharply to task for his rapid tempo in conducting this movement.

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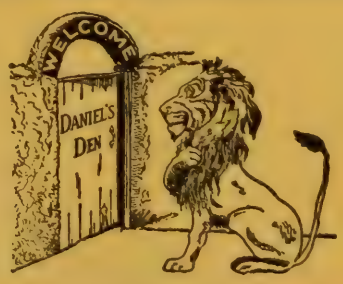

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In the third movement Beethoven was as brief as the form allowed; in the second movement he was briefer than form allowed. In the *allegro vivace* he let his galloping fancy carry him where it willed, to exceeding, and entirely pardonable, lengths. The capricious humor, withheld in the third movement, reasserts itself with delicate and airy grace in the opening *pianissimo* measures. The fertility and invention of the movement is the more astonishing for the mere fragments of themes upon which the whole captivating structure is built. About the "terrible C-sharp" which so greatly disturbed Sir George, Tovey has this to say, speaking of the coda: "With all its originality and wealth there has so far been no puzzling or abnormal feature in the movement, with one glaring exception. What on earth did that irrelevant roaring C-sharp mean? Thereby hangs a tail, viz., a Coda that is nearly as long as the whole body of the movement. The pun is not more violent than Beethoven's harmonic or enharmonic jokes on this point. . . . Now it suddenly appears that Beethoven has held that note in store wherewith to batter at the door of some immensely distant key. Out bursts the theme, then, in F-sharp minor. Can we ever find a way home again? Well, E-sharp (or F natural) is the leading note of this new key, and upon E-sharp the trumpets pounce, and hammer

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Completed in 1824, Beethoven's Ninth Symphony was first performed at the *Kärnthnerthortheater* in Vienna on May 7 of that year and repeated on May 23. The first performance in this country was given by the New York Philharmonic Society, May 20, 1846. The Germania Musical Society in Boston, assisted by a chorus from the Handel and Haydn Society, gave a performance here February 5, 1853. The Symphony was given annually by Georg Henschel to conclude each of the Boston Symphony Orchestra's first three seasons. The most recent performance at the Friday and Saturday concerts was April 26, 1946.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, bass drum, triangle, cymbals and strings. The score is dedicated to Wilhelm III of Prussia.

THE fact that twelve years (1812–24) elapsed between Beethoven's Eighth Symphony and the completion of his Ninth does not signify that on entering the last phase of his creative life he deliberately turned away from the form in which he had dwelt so long and so magnificently. Did practical considerations deter him, considerations which included the need of money, or did his growing artist's nature require a pause for a new gathering of forces, a considered approach to the problem of writing a symphony which should expand

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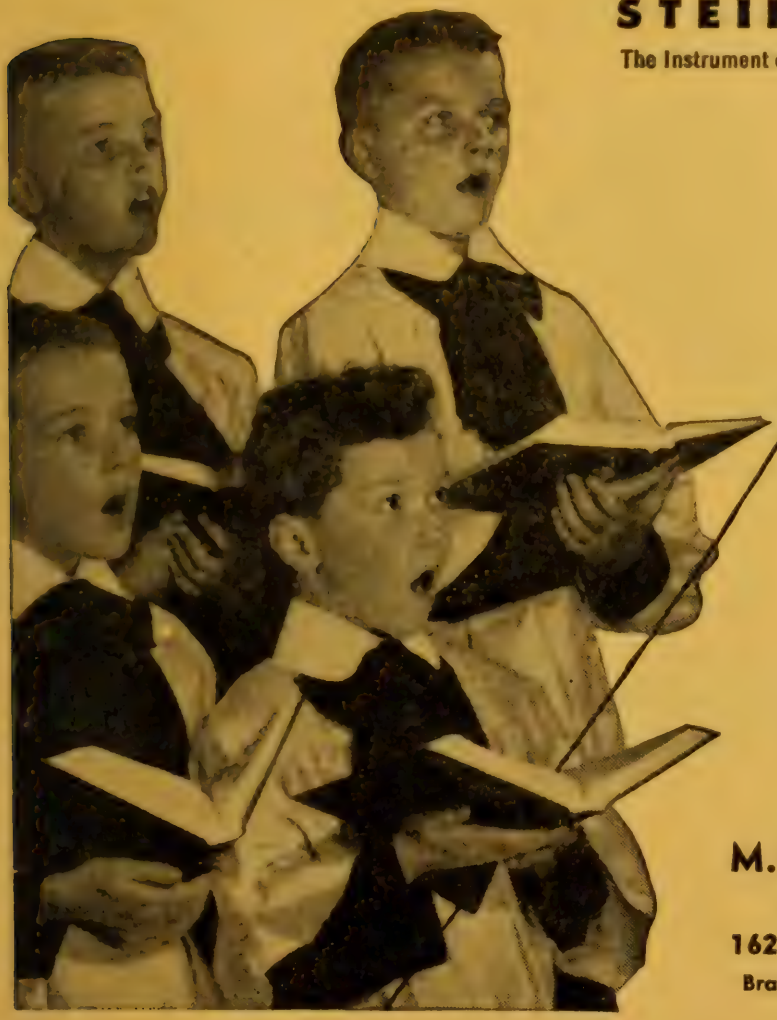

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and alter the old orthodox formula with all of the adventurous freedom he was then applying to the piano sonatas – transforming the moods and contours of his favorite form into something leagues removed from the Seventh and Eighth Symphonies and their predecessors? There is a good case for each point of view; let him decide who can.

The historian's meticulous chronicle of these years shows a Beethoven preoccupied with material cares which were no less real because they were largely self-imposed, or imaginary. They appear sordid indeed when compared to the ideal world of tones which at times they held in abeyance. There were the petty commissions, the occasional pieces such as the *"Wellington's Sieg,"* and the consequent law-suit with Maelzel ("Such things," he wrote to his lawyer, "exhaust me more than the greatest efforts in composition"); the attempts at organizing concerts, the negotiations with patrons and publishers on a plane something short of accepted business ethics; all of which may be summed up as an attempt to "feather his nest" and lay aside a money portion for his nephew. The five years' struggle for the guardianship of Karl began with the death of his father (Beethoven's brother Caspar) in 1815. No uncle was ever more grotesquely unfitted for such a charge. Increasingly solitary, lamentably deaf, morbidly suspicious and irascible, Beethoven goaded his nephew to extremes by

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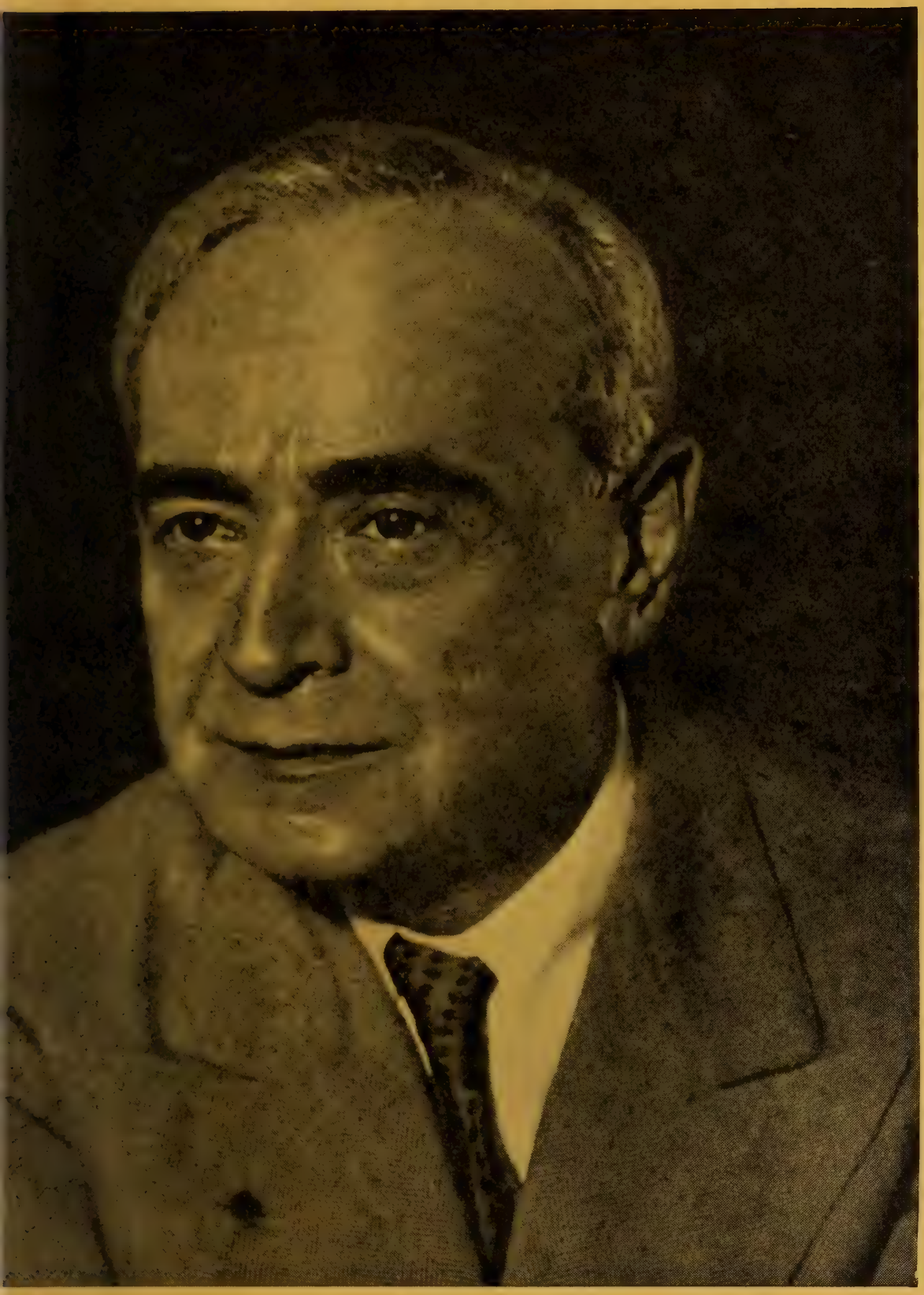

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his rigid exactions, while he raged at his servants, quarrelled with his friends.

One cannot assume, despite all of this corroborative evidence, that Beethoven was deflected by external circumstances from continuing the symphonic succession. The musical inquirers are inclined to seek a deeper and more inward direction of the creative currents, just as they reject Wagner's plain assertion on laying the "Ring" aside to write "Tristan," that considerations of early production and profit were guiding him. Beethoven, too, dwelt lengthily on financial advantages, but meanwhile, as Wagner wrote a "Tristan" that was beyond any theatre in Europe, Beethoven could not order his Missa Solemnis to an occasion, nor compose a symphony at the urgent bidding of the long expectant London Philharmonic Society.

Beethoven's sketchbooks, as close a record of a great artist's shaping processes as posterity may hope to possess, show the long germination of the Ninth Symphony in Beethoven's mind. He had even from the Bonn days made musical notations of a possible setting for Schiller's "Ode to Joy," but these musical phrases have nothing in common with the theme he finally evolved, except in their diatonic simplicity. Apparently it did not occur to him until the symphony had reached an advanced stage to introduce Schiller's lines in this particular work. Although he had long pondered the unprecedented idea of introduc-

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ing human voices in a symphony, he planned for this one an instrumental finale, the subject matter of which he ultimately used for the Finale of his String Quartet in A minor.

Thoughts of a "symphony in D minor" were noted by Beethoven while he was making sketches for his Seventh and Eighth in 1812. In 1815 there occurs an intended subject for a fugue which was destined to become the theme of the Scherzo. It was in 1817 that he began consciously to work upon a symphony, making drafts for the first movement, which in the next year took extended form. In 1818 his imagination was stimulated; the spell of the *Missa Solemnis,* newly begun, induced thoughts of a religious, modal symphony, even a choral symphony. A Greek text was an alternate idea. He realized that German verses would not be appropriate for London, and he thought of two symphonies, one to be instrumental. The bold, disparate thoughts became diffused as they were pushed into the background by the all-absorbing *Missa Solemnis.*

When at last he was released from lingering anxieties over details of the Mass, the Symphony progressed no doubt the more rapidly for its long delay. With the first movement nearly completed in sketch form, Beethoven developed the other three simultaneously, according to his way. The first theme of the Adagio did not occur to him until the summer of 1823. Like the choral theme, it reached its perfection of

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simplicity, not by sudden inspiration, but by laborious and minute stages. Beethoven was faced with a real problem of integration when he came to the point of introducing plausibly a vocal text, after three prolonged instrumental movements, into the wordless realm wherein the symphony had always dwelt. "When he reached the development of the fourth movement," wrote Schindler, "there began a struggle such as is seldom seen. The object was to find a proper manner of introducing Schiller's ode. One day entering the room he exclaimed, 'I have it! I have it!' With that he showed me the sketchbook bearing the words 'Let us sing the song of the immortal Schiller, *Freude.*'" These words, as the sketchbooks show, were arrived at only after many trials, and were changed in their turn. The symphony was completely sketched by the end of 1823; written out in full score by February, 1824. Thayer, summing up its progress, points out that work upon the symphony as such extended, with interruptions, over six years and a half. "Serious and continuous labor" upon it, following the completion of the Mass, took a little more than a year.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great

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crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the "Ring."

The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in "Essays of Musical Analysis") that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still ("Beethoven

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and his Nine Symphonies"): "Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the *finale*, it is still the opening *allegro* that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

For the only time in his symphonies, Beethoven in this case put his *scherzo* second in order and before the slow movement. A *scherzo* it is in everything but name, with the usual repeats, trio, and *da capo* (with bridge passages added). There is the dancelike character of earlier *scherzos*, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarified purity as this movement, like the others, adds a new voice to an old form. This *scherzo* has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found its way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."

III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, *adagio* in B-flat, 4-4 time, the second, *andante moderato* in D major, triple time. After the almost static *adagio*, the second theme attains flowing motion in its melody, which Beethoven has marked "*espressivo*." This theme recurs in alternation with the other, but unlike the other is hardly

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varied, except in the instrumentation. The *adagio* theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The *finale* opens with a frank discord, followed by a stormy and clamorous *presto* of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the *adagio* softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity* of the low strings in unison, *piano*. Gradually harmonies and instruments are added, until the exposition has been completely made.

---

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."

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"O Freunde, nicht diese Töne,
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anstimmen, und freudenvollere."

Oh friends, no longer these tones of sadness!
Rather sing a song of sharing and of gladness!
Oh Joy, we hail Thee!

There immediately follow the first three verses of Schiller's Ode,* by the solo quartet and chorus:

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.

Joy, thou spark from heav'n immortal
Daughter of Elysium!
Drunk with fire, toward Heaven advancing
Goddess, to thy shrine we come.

* The English translation here used has been made for the Boston Symphony Orchestra by Theodore Spencer, and is copyrighted.

It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, *"Froh, wie seine Sonnen fliegen,"* belonging to the fourth verse, which otherwise he did not use, obviously choosing these lines for their militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the "bad taste" of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as "one of the more flagrant escapades" is this: "Dieses Glas dem guten Geist!" ("This glass to the good Spirit!")

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Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja — wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Thy sweet magic brings together
What stern Custom spreads afar;
All mankind knows all men brothers
Where thy happy wing-beats are.

He whose luck has been so golden
Friend to have and friend to be,
He that's won a noble woman,
Join us in our jubilee.
Oh if there is any being
Who may call one heart his own
Let him join us, or else, weeping,
Steal away to weep alone.

Nature's milk of joy all creatures
Drink from that full breast of hers;
All things evil, all things lovely,
Rose-clad, are her followers.
Kisses are her gift, and vine-leaves,
Lasting friend on life's long road;
Joy the humblest worm is given,
Joy, the Seraph, dwells with God.

The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures *"alla marcia,"* adding piccolo, double-bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad as the suns that God sent flying
Down their paths of glorious space,
Brothers, now forget all sadness
Joyful run your hero's race.

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (*andante maestoso*) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt
Muss ein lieber Vater wohnen!

O embrace now all you millions,
With one kiss for all the world.
Brothers, high beyond all stars
Surely dwells a loving Father.

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A religious *adagio* in a mood of mystic devotion is the setting of the following verse:

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Ueber Sternen muss er wohnen.

Kneel before him, all you millions
Know your true Creator, man!
Seek him high beyond all stars,
High beyond all stars adore Him.

But the key verse of the movement is the first: *"Freude, schöner Götterfunken,"* and this, with its chorus: *"Seid umschlungen, Millionen,"* is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, *prestissimo.*

The Problem of the Final Chorus

Thayer summarily dismisses the "fantastic notion that the Symphony was conceived *ab initio* as a celebration of joy." The evidence is incontrovertible that the composer, contemplating a possible musical setting of Schiller's Ode at various times of his life, seems not to have considered it for a symphony. First it was to be a *"durch komponirtes Lied";* later it was to be introduced into an overture in "disjointed fragments." When in 1812, Beethoven wrote of a *"Sinfonie allemand,"* he became vague, projecting two symphonies. We know that he first sketched an instrumental finale for the Ninth, and finally brought in his voices only after anxious self-questioning. Czerny has left to posterity the explicit statement that after the first performance Beethoven thought of composing a new instrumental finale, a state-

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ment which Schindler emphatically denied. Thayer bestows his usual judicious paragraph to this controversy, and decides that although Beethoven very likely held such thoughts — "he had witnessed the extraordinary demonstration of delight with which the whole work had been received and he may have found it as easy as some of his commentators to believe that his device for presenting the choral finale as the logical and poetically just outcome of the preceding movements had been successful despite its obvious artificiality."

Thayer adds, with sober reason: "Beethoven labored hard to establish arbitrarily an organic union between the ode and the first movements."

It is specious to argue that the introduction of the text is inverse or forced logic. There is no logic in tones except the plausibility which the composer's conviction creates. Beethoven never reached a conclusion with a surer sense of inevitability. The instrumental *Finale* which he earlier contemplated would have been more pleasing to the purists. A *Finale* on the theme later to be used in the A minor Quartet would have sustained the elevation and other-worldliness of the Symphony. Its quality of swiftness and ethereal lightness, as if in flight, would have followed the *Adagio* with fine effect. Developed and concluded with more grandeur than in the Quartet, it would have rounded out a symphony more balanced and homogeneous than any symphony with a choral *Finale* could have been. But when Beethoven, tardily as usual, saw his way clearly, he knew that an instrumental rondo

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was simply what had occurred to him by the habit of convention. His aim had advanced beyond considerations of classical balance. It had become exploratory, upstriving. His heart demanded the sounding word, and must recall to proclaim it the battalions of human voices lately used in the *Missa Solemnis*. Again, as in that work, the idea controls, combines elements traditionally alien, and sweeping all else aside, soars to its close.

There always came the point where his plan became clear to himself, fixed with definition. And that point once reached, nothing was altered. "I change many things," wrote Beethoven to the composer Schloesser in 1823 (the very year of the Ninth Symphony), "discard and try again, until I am satisfied. Then, however, there begins in my head the development in every direction and, inasmuch as I know exactly what I want, the fundamental idea never deserts me — it arises before me, grows. I see and hear, and the picture in all its extent and dimensions stands before my mind like a cast and there remains for me nothing but the labor of writing it down."* When once Beethoven had seen the picture of the *Finale* clearly before him, had bridged the way from the wordless instrumental voices to the human voice and found the way to introduce his text, his instinct, as always, led him with direct and intensive utterance, to the end.

* Beethoven also wrote to Rochlitz in 1822—"You see, for some time past I have not been able to write easily. I sit and think, and think, and get it all settled; but it won't come on the paper, and a great work troubles me immensely at the outset; once get into it, and it's all right."

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WORKS PERFORMED AT THIS SERIES OF CONCERTS DURING THE SEASON 1946–1947

PAGE

BACH: Overture (Suite) No. 3 in D major, for Orchestra XXIII, *April* 18 1417

BARTÓK: Music for Strings, Percussion, and Celesta (LEONARD BERNSTEIN conducting); XVII, *February* 21 1046

BEETHOVEN: Symphony No. 3 in E-flat major, "Eroica," Op. 55 (BRUNO WALTER conducting); XXI, *March* 28 1326

Symphony No. 6, in F major, Op. 68, "Pastoral" (BRUNO WALTER conducting); XXI, *March* 28 1290

Symphony No. 7 in A major, Op. 92 (LEONARD BERNSTEIN conducting); XV, *January* 31 952

Symphony No. 8 in F major, Op. 93; XXIV, *April* 25 1497

Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125 (HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor; Soloists: FRANCES YEEND, Soprano; EUNICE ALBERTS, Contralto; JOSEPH LADEROUTE, Tenor; JAMES PEASE, Bass); XXIV, *April* 25 1520

Concerto for Pianoforte No. 4 in G major, Op. 58 (Soloist: DAME MYRA HESS); VI, *November* 8..... 366

Overture to Goethe's "Egmont," Op. 84; VI, *November* 8 374

BERLIOZ: "Harold in Italy": Symphony in Four Movements, with Viola Solo, Op. 16 (Soloist: JASCHA VEISSI); XII, *January* 3 748

BRAHMS: Symphony No. 1 in C minor, Op. 68; I, *October* 4.... 50

Symphony No. 2 in D major, Op. 73 (BRUNO WALTER conducting); XIII, *January* 17 822

Symphony No. 4 in E minor, Op. 98; XXII, *April* 3..... 1388

Concerto for Pianoforte No. 1 in D minor, Op. 15 (Soloist: RUDOLF FIRKUSNY); XXIII, *April* 18 1422

Concerto for Violin and Orchestra, in D major, Op. 77 (Soloist: JASCHA HEIFETZ); XVIII, *February* 28 1140

Academic Festival Overture, Op. 80; XXII, *April* 3 1353

Rhapsody for Contralto Solo, Male Chorus, and Orchestra, Op. 53 (Soloist: CAROL BRICE; chorus trained by ARTHUR FIEDLER); XXII, *April* 3 1362

Serenade in A major, for Wind Instruments, Violas, 'Cellos, and Doublebasses (LEONARD BERNSTEIN conducting); XVII, *February* 21 1034

Variations on a Theme by Haydn, Op. 56A; XXII, *April* 3 1358

BRUCKNER: Symphony No. 8 in C minor; II, *October* 11..... 117

Symphony No. 9 in D minor (unfinished) (Original Version) (BRUNO WALTER conducting); XIV, *January* 24 881

COPLAND: Symphony No. 3 (First performance); III, *October* 18 137
(Repeated); IX, *December* 13 521
CORELLI: Concerto Grosso in G minor, No. 8, Op. 6 (Harpsichord: ERWIN BODKY; BRUNO WALTER conducting); XX, *March* 21 1226
DEBUSSY: "La Mer," Trois Esquisses Symphoniques; VI, *November* 8 340
Two Nocturnes; VI, *November* 8 329
FALLA: Suite from "El Amor Brujo," "Love the Sorcerer" (RICHARD BURGIN conducting); X, *December* 20 624
"Nights in the Gardens of Spain," Symphonic Impressions for Piano and Orchestra (Piano: LUISE VOSGERCHIAN; RICHARD BURGIN conducting); X, *December* 20..... 630
Three Dances from the Ballet, "El Sombrero de Tres Picos" (RICHARD BURGIN conducting); X, *December* 20 634
LUKAS FOSS: "The Song of Songs," Second Biblical Solo Cantata, for Soprano and Orchestra (Soloist: ELLABELLE DAVIS) (First performance); XIX, *March* 7 1168
GLUCK: Overture to "Alceste" (First performance at these concerts) (LEONARD BERNSTEIN conducting); XV, *January* 31 906
CAMARGO GUARNIERI: Symphony (The composer conducting) (First performance in the United States); VIII, *November* 29 462
HAIEFF: Divertimento (RICHARD BURGIN conducting); V, *November* 1 263
HANDEL: Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10 (RICHARD BURGIN conducting); V, *November* 1 265
HANSON: Serenade for Solo Flute, Harp and Strings (Flute: GEORGES LAURENT; Harp: BERNARD ZIGHERA) (First performance at these concerts); IV, *October* 25 199
ROY HARRIS: "Celebration," Variations on a Theme by Howard Hanson (First performance); IV, *October* 25 228
HAYDN: Symphony in G major, "Oxford," No. 92 (BRUNO WALTER conducting); XIII, *January* 17 778
Symphony in G major, No. 94 ("Surprise"); IV, *October* 25 201
Symphony in C minor, No. 95 (RICHARD BURGIN conducting); VII, *November* 22 393
Violoncello Concerto in D major (Soloist: GREGOR PIATIGORSKY); IX, *December* 13 560
HINDEMITH: Concerto for Violin and Orchestra (Soloist: RUTH POSSELT; LEONARD BERNSTEIN conducting); XVI, *February* 7 982
HONEGGER: Symphony for Strings (CHARLES MÜNCH conducting) (First performance in the United States); XI, *December* 27 674

JAUBERT: "Sonata a Due" for Violin, Violoncello and Strings (Violin: RICHARD BURGIN; Violoncello: JEAN BEDETTI; CHARLES MÜNCH conducting) (First performance in the United States); XI, *December* 27 650

MAHLER: Symphony No. 4, in G major (with Soprano Voice) (Soloist: DESI HALBAN; BRUNO WALTER conducting); XX, *March* 21 1264

MARTINU: Concerto Grosso for Chamber Orchestra (Pianos: LUKAS FOSS and BERNARD ZIGHERA); XII, *January* 3.. 718

MENDELSSOHN: Symphony in A major, No. 4, "Italian," Op. 90; II, *October* 11 73

MILHAUD: Symphony No. 2 (First performance; Conducted by the composer); X, *December* 20 602

MOUSSORGSKY: Prelude to "Khovanstchina"; VIII, *November* 29 457

MOZART: Symphony in C major, "Linz," No. 36 (Koechel No. 425) (LEONARD BERNSTEIN conducting); XVI, *February* 7 970

Symphony in G minor (Koechel No. 550) (BRUNO WALTER conducting); XIV, *January* 24 856

PROKOFIEFF: Suite from the Ballet, "Chout" ("Buffoon"), Op. 21 (RICHARD BURGIN conducting); V, *November* 1 282

RACHMANINOFF: Symphony in A minor, No. 3, Op. 44 (First performance in Boston); XIX, *March* 7 1161

RAVEL: "Le Tombeau de Couperin," Suite (RICHARD BURGIN conducting); VII, *November* 22 439

RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35; VIII, *November* 29 495

ROUSSEL: "Ariane et Bacchus," Ballet, Second Suite, Op. 43 (CHARLES MÜNCH conducting) (First performance in Boston); XI, *December* 27 654

SAINT-SAENS: Symphony No. 3 in C minor (with Organ) Op. 78 (Organ: E. POWER BIGGS; CHARLES MÜNCH conducting); XI, *December* 27 697

SCHUBERT: Symphony in C major, No. 7 (LEONARD BERNSTEIN conducting); XVI, *February* 7 1002

SCHUMANN: Symphony No. 2 in C major, Op. 61 (LEONARD BERNSTEIN conducting); XVII, *February* 21 1072

SCRIABIN: "Le Poème de l'Extase," Op. 54; I, *October* 4 26

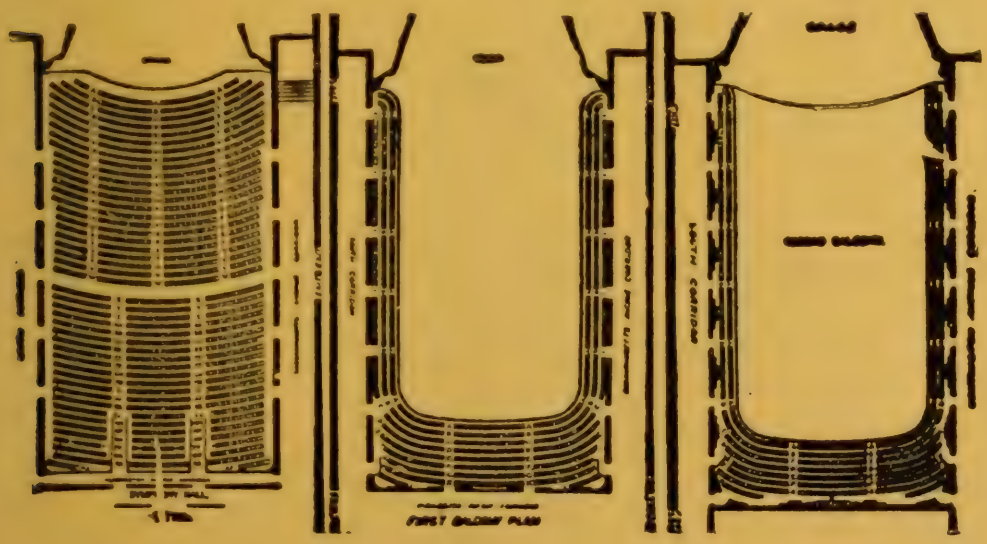
SHOSTAKOVITCH: Symphony No. 9, Op. 70 (First performance in Boston); I, *October* 4 9

SIBELIUS: Symphony No. 1 in E minor, Op. 39 (RICHARD BURGIN conducting); V, *November* 1 312

STRAUSS: "Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner in Rondo Form," Op. 28; III, *October* 18 187

"Death and Transfiguration," Tone Poem, Op. 24 (RICHARD BURGIN conducting); VII, *November* 22 440

"Metamorphosen," Study for 23 Solo String Instruments (First performance in the United States); XII, *January* 3 713
"Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20 (BRUNO WALTER conducting); XIII, *January* 17 790
"Also Sprach Zarathustra," Symphonic Poem (Freely after Friedrich Nietszche); XXIII, *April* 18 1477
STRAVINSKY: Symphony in Three Movements (RICHARD BURGIN conducting); VII, *November* 22 398
"Le Sacre du Printemps" ("The Rite of Spring") Pictures of Pagan Russia (LEONARD BERNSTEIN conducting); XV, *January* 31 916
"Symphonie de Psaumes," for Orchestra with Chorus (Chorus of the HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY; G. WALLACE WOODWORTH, Conductor); XIX, *March* 7 1206
TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36; IV, *October* 25 242
Concerto for Violin in D major, Op. 35 (Soloist: ERICA MORINI); III, *October* 18 174
VAUGHAN WILLIAMS: Symphony in D major, No. 5 (First performance in Boston); XVIII, *February* 28 1097
WAGNER: Prelude to "Die Meistersinger von Nürnberg"; IX, *December* 13 570
Prelude to "Lohengrin"; IX, *December* 13 568
A Faust Overture (BRUNO WALTER conducting); XIV, *January* 24 842
A Siegfried Idyl (BRUNO WALTER conducting); XX, *March* 21 1236
WEBER: Overture to "Oberon"; XVIII, *February* 28 1095



SUMMARY

BACH	1	MARTINU	1
BARTÓK	1	MENDELSSOHN	1
BEETHOVEN	7	MILHAUD	1
BERLIOZ	1	MOUSSORGSKY	1
BRAHMS	10	MOZART	2
BRUCKNER	2	PROKOFIEFF	1
*COPLAND	1	RACHMANINOFF	1
CORELLI	1	RAVEL	1
DEBUSSY	2	RIMSKY-KORSAKOV	1
FALLA	3	ROUSSEL	1
FOSS	1	SAINT-SAENS	1
GLUCK	1	SCHUBERT	1
GUARNIERI	1	SCHUMANN	1
HAIEFF	1	SCRIABIN	1
HANDEL	1	SHOSTAKOVITCH	1
HANSON	1	SIBELIUS	1
HARRIS	1	STRAUSS	4
HAYDN	4	STRAVINSKY	3
HINDEMITH	1	TCHAIKOVSKY	2
HONEGGER	1	VAUGHAN WILLIAMS	1
JAUBERT	1	WAGNER	4
MAHLER	1	WEBER	1
			76

* Third Symphony repeated.

FIRST PERFORMANCES

COPLAND:	Symphony No. 3
FOSS:	"The Song of Songs," Second Biblical Solo Cantata, for Soprano and Orchestra
HARRIS:	"Celebration," Variations on a Theme by Howard Hanson
MILHAUD:	Symphony No. 2

OTHER WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

GLUCK:	Overture to "Alceste"
GUARNIERI:	Symphony (First performance in the United States)
HANSON:	Serenade for Solo Flute, Harp, and Strings
HONEGGER:	Symphony for Strings (First performance in the United States)
JAUBERT:	"Sonata a Due" for Violin, Violoncello and Strings (First performance in the United States)
RACHMANINOFF:	Symphony in A minor, No. 3, Op. 44
ROUSSEL:	"Ariane et Bacchus," Ballet, Second Suite, Op. 43
SHOSTAKOVITCH:	Symphony No. 9, Op. 70

STRAUSS: "Metamorphosen," Study for 23 Solo String Instruments (First performance in the United States)

VAUGHAN WILLIAMS: Symphony in D major No. 5

ARTISTS WHO HAVE APPEARED AS SOLOISTS

*BRICE, CAROL, Contralto (Brahms: Rhapsody for Contralto Solo, Male Chorus, and Orchestra, Op. 53), *April* 3. Sketch 1368

*DAVIS, ELLABELLE, Soprano (Lukas Foss: "The Song of Songs," Second Biblical Solo Cantata, for Soprano and Orchestra), *March* 7. Sketch 1180

FIRKUSNY, RUDOLF, Piano (Brahms: Concerto for Pianoforte No. 1 in D minor), *April* 18. Sketch 1438

*HALBAN, DESI, Soprano (Mahler: Symphony No. 4 in G major), *March* 21. Sketch. 1262

HEIFETZ, JASCHA, Violin (Brahms: Concerto for Violin and Orchestra, in D major, Op. 77), *February* 28. Sketch .. 1139

HESS, DAME MYRA, Piano (Beethoven: Concerto for Pianoforte No. 4 in G major, Op. 58), *November* 8. Sketch 372

*MORINI, ERICA, Violin (Tchaikovsky: Concerto for Violin in D major, Op. 35), *October* 18. Sketch 183

PIATIGORSKY, GREGOR, Violoncello (Haydn: Violoncello Concerto in D major), *December* 13. Sketch 563

POSSELT, RUTH, Violin (Hindemith: Concerto for Violin and Orchestra), *February* 7. Sketch 1000

*VEISSI, JASCHA, Viola (Berlioz: "Harold in Italy": Symphony in Four Movements, with Viola Solo, Op. 16), *January* 3. Sketch 748

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

Choruses: HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY (Stravinsky: "Symphonie de Psaumes"; Beethoven: Ninth Symphony)

Men's Chorus trained by Arthur Fiedler (Brahms: Rhapsody for Contralto Solo, Male Chorus, and Orchestra)

Soprano: YEEND, FRANCES (Beethoven: Ninth Symphony)

Contralto: *ALBERTS, EUNICE (Beethoven: Ninth Symphony)

Tenor: *LADEROUTE, JOSEPH (Beethoven: Ninth Symphony)

Bass: *PEASE, JAMES (Beethoven: Ninth Symphony)

Flute: †LAURENT, GEORGES (Hanson: Serenade for Solo Flute, Harp and Strings)

Harp: †ZIGHERA, BERNARD (Hanson: Serenade for Solo Flute, Harp and Strings)

Harpsichord: BODKY, ERWIN (Corelli: Concerto Grosso in G minor, No. 8, Op. 6)

Organ: BIGGS, E. POWER (Saint-Saëns: Symphony No. 3 in C minor, Op. 78)

Piano: †FOSS, LUKAS (Martinu: Concerto Grosso for Chamber Orchestra)

*VOSGERCHIAN, LUISE (Falla: "Nights in the Gardens of Spain," Symphonic Impressions for Piano and Orchestra)

†ZIGHERA, BERNARD (Martinu: Concerto Grosso for Chamber Orchestra)

Violin: †BURGIN, RICHARD (Jaubert: "Sonata a Due" for Violin, Violoncello and Strings)

Violoncello: †BEDETTI, JEAN (Jaubert: "Sonata a Due" for Violin, Violoncello and Strings)

*First appearance at these concerts
†Member of the Boston Symphony Orchestra

GUEST CONDUCTORS

BERNSTEIN, LEONARD: *January* 31–*February* 1, *February* 7–8, 21–22. Sketch. 905

*MÜNCH, CHARLES: *December* 27–28. Sketch 649

WALTER, BRUNO: *January* 17–18, 24–25, *March* 21–22, 28–29. Sketch 777

CAMARGO GUARNIERI conducted his Symphony at the concerts of *November* 29–30.

RICHARD BURGIN, the Associate Conductor, conducted the concerts of *November* 1–2, 22–23, and *December* 20–21.

THE FOLLOWING VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA WERE RELEASED IN THE COURSE OF THE SEASON:

BACH: Brandenburg Concertos Nos. 3 and 4; COPLAND: "Appalachian Spring," "A Lincoln Portrait" (Melvyn Douglas); KHATCHATOURIAN: Piano Concerto (William Kapell); MOZART: Symphony in E-flat major, No. 26; PISTON: Prelude and Allegro (Organ — E. POWER BIGGS); PROKOFIEFF: Symphony No. 5; TCHAIKOVSKY: Symphony No. 5; THOMPSON: "The Testament of Freedom."

ENTR'ACTES

		PAGE
BERGER, ARTHUR V.	"The Music of Aaron Copland"	148
BERNSTEIN, LEONARD	"Has Jazz Influenced the Symphony"	936
BURK, JOHN N.	"Beethoven and Goethe"	376
FENNELL, FREDERICK	"A Modern Use of Percussion"	300
GEIRINGER, KARL	"Haydn — The Unperformed Composer"	564
Globe, Boston	"States Without Souls"	88
GRAF, MAX	"Fifty Years Ago"	101
GREW, SYDNEY	"A Traditional Rogue — Till Eulenspiegel in Literature and Music"	184
HALE, PHILIP	"Anton Bruckner"	108
HARRIS, ROY	"Perspective at Forty"	230

HENDERSON, WILLIAM J.	"Brahms Anniversary"	1370
KAZIN, ALFRED	"Beethoven and Blake"	1318
KIRKPATRICK, RALPH	"The Challenge of the Harpsichord"	546
LANG, PAUL HENRY	"The Art of Performance"	818
	"Théophile Gautier — Music Critic"	426
LAWRENCE, ROBERT	"Milhaud of Mills"	606
LEICHTENTRITT, HUGO	"Koussevitzky as Interpreter"	686
NEWMAN, ERNEST	"Letters of Composers"	292
	"Musical Nomenclature	488
	"Thoughts on Berlioz"	724
	"Towards English Opera"	1200
SCHÖNBERG, ARNOLD	"On the Appreciation of Music"	408
	"Folkloristic Symphonies"	1440
SCHUMANN, ROBERT	"The Aphorisms of Robert Schumann"	802
SMITH, WARREN STOREY	"Animals in Music — Nature in Music"	350
STRASSBURG, ROBERT	"Lukas Foss; An Evaluation"	1182
THOMSON, VIRGIL	"Copland's New Symphony"	532
VAUGHAN WILLIAMS, RALPH	"Should Music be National?"	1106
WALTER, BRUNO	"Bruckner and Mahler"	876
	"Mahler in Vienna"	1246

BIOGRAPHICAL SKETCHES

Béla Bartók	1052
Manuel de Falla	614
Lukas Foss	1172
Paul Hindemith	984
Arthur Honegger	676
Darius Milhaud	585
Albert Roussel	656

SYMPHONIANA

Berkshire Music Center — 1947	1091
Boston Symphony Orchestra Merit Award	900
Boston Symphony Orchestra Honored by Navy	1348
"Boston Symphony" (JULES WOLFFERS)	899
Brahms Anniversary	1283
Brahms' Requiem	1141
Bruno Walter	707
Bruno Walter and Bruckner	836
Exhibition — Baroque Paintings (RICHARD B. K. MCLANATHAN)	259
Exhibition — The Boston Scene (RICHARD B. K. MCLANATHAN)	771
Exhibition — Painters of Fantasy (FREDERICK S. WIGHT)	515
Exhibition — Three Berkshire Artists (STUART C. HENRY)	388
Exhibition — Worcester Artists (CHARLES SAWYER)	1412
Koussevitzky Addresses League of Composers	963
Koussevitzky Addresses United Nations Committee	451
Koussevitzky in Rehearsal (Rudolph Elie, Jr.)	1491
Laurels in the West	579
New England Conservatory Celebration	1347
Our New York Concerts	387
Rachmaninoff Fund	1155
Sabine Memorial	197
Statues in Symphony Hall	323
Tanglewood Scholarship	1493
In Memory of Bentley W. Warren	1219

PROGRAMMES OF THE SUNDAY AFTERNOON SERIES

Six symphony concerts were given in Symphony Hall on Sunday afternoons (Richard Burgin conducted on November 24; Charles Münch on December 29; Bruno Walter on January 26; Leonard Bernstein on February 23):

1946, October 20. WEBER: Overture to "Oberon"; RAVEL: "Pavane pour une Infante défunte"; STRAUSS: "Till Eulenspiegel's Merry Pranks"; BRAHMS: Symphony No. 1, in C minor.

November 24. HAYDN: Symphony in C minor, No. 95; PROKOFIEFF: Suite from the Ballet, "Chout" ("Buffoon"), Op. 21; SIBELIUS: Symphony No. 1 in E minor.

December 29. JAUBERT: "Sonata a Due" for Violin, Violoncello and Strings (Violin: RICHARD BURGIN; Violoncello: JEAN BEDETTI); ROUSSEL: "Ariane et Bacchus," Ballet, Second Suite, Op. 43; HONEGGER: Symphony for Strings; SAINT-SAENS: Symphony No. 3 in C minor (with Organ) (E. POWER BIGGS).

1947, January 26. HAYDN: Symphony in G major, "Oxford," No. 92; STRAUSS: "Don Juan," Tone Poem (after NIKOLAUS LENAU); BRAHMS: Symphony No. 2 in D major.

February 23. BRAHMS: Serenade in A major, for Wind Instruments, Violas, 'Cellos, and Doublebasses; BARTÓK: Music for Strings, Percussion, and Celesta; SCHUMANN: Symphony No. 2 in C major.

April 20. BACH: Overture (Suite) No. 3 in D major, for Orchestra; STRAUSS: "Also Sprach Zarathustra"; BEETHOVEN: Symphony No. 7 in A major.

PROGRAMMES OF THE TUESDAY EVENING SERIES

Six symphony concerts were given in Symphony Hall on Tuesday evenings (RICHARD BURGIN conducted on October 29; BRUNO WALTER on January 21 and March 18; LEONARD BERNSTEIN on February 18).

1946, October 8. SHOSTAKOVITCH: Symphony No. 9; BRAHMS: Symphony No. 3 in F major; STRAUSS: "Till Eulenspiegel's Merry Pranks."

October 29. HANDEL: Concerto Grosso in D minor, for String Orchestra, Op. 6, No. 10; PROKOFIEFF: Suite from the Ballet, "Chout" ("Buffoon"), Op. 21; HAIEFF: Divertimento (First performance in Boston); SIBELIUS: Symphony No. 1 in E minor.

1947, January 21. BEETHOVEN: Overture to "The Creations of Prometheus" Ballet, Op. 43; HAYDN: Symphony in G major, "Oxford," No. 92; STRAUSS: "Don Juan," Tone Poem (after NIKOLAUS LENAU); BRAHMS: Symphony No. 2, in D major.

February 18. MOZART: Symphony in C major, "Linz," No. 36 (K. 425); BARTÓK: Music for Strings, Percussion, and Celesta (First performance at these concerts); BEETHOVEN: Symphony No. 7 in A major.

March 18. CORELLI: Concerto Grosso in G minor, No. 8, Op. 6 (Harpsichord: ERWIN BODKY); MOZART: Symphony in D major ("Haffner"), No. 35 (K. 385); WAGNER: "A Siegfried Idyl"; DEBUSSY: "Prélude à l'Après-midi d'un Faune"; STRAUSS: "Tod und Verklärung."

April 15. BACH: Overture (Suite) No. 3 in D major, for Orchestra; STRAUSS: "Also Sprach Zarathustra"; TCHAIKOVSKY: Symphony in F minor, No. 4.

CONCERTS IN OTHER CITIES

6 Concerts in Sanders Theatre, Harvard University, Cambridge, Mass., on Tuesday evenings — October 22, November 26 (RICHARD BURGIN conducting), December 17 (RICHARD BURGIN conducting), February 4 (LEONARD BERNSTEIN conducting), March 4, April 1.

5 Concerts in the Metropolitan Theatre, Providence, R. I., on Tuesday evenings — October 15, November 19 (Soloist: DAME MYRA HESS), January 28 (LEONARD BERNSTEIN conducting), February 25, March 25 (BRUNO WALTER conducting) (Soloist: DESI HALBAN).

10 Concerts in Carnegie Hall, New York City (five Wednesday evenings and five Saturday afternoons) — November 13–16 (Soloist Saturday: DAME MYRA HESS), January 8–11 (Soloist Saturday: JASCHA VEISSI). February 12–15 (LEONARD BERNSTEIN conducting) (Soloist Saturday: RUTH POSSELT), March 12–15 (Soloist: ELLABELLE DAVIS), April 9–12 (Soloist: CAROL BRICE).

Extra Concert in Assembly Hall, Hunter College, New York City, to accommodate the waiting list for the subscription series, November 14.

5 Concerts in the Academy of Music, Brooklyn, N. Y., Friday evenings — November 15 (Soloist: DAME MYRA HESS), January 10 (Soloist: JASCHA VEISSI), February 14 (LEONARD BERNSTEIN conducting), March 14 (Soloist: ELLABELLE DAVIS), April 11.

Western Tour, December 2–11 inclusive: Concerts in Pittsburgh, Pa. (2); Cleveland, Ohio; Toledo, Ohio (RICHARD BURGIN conducting); Chicago, Ill. (2); Milwaukee, Wis.; Ann Arbor, Mich. (University of Michigan) (RICHARD BURGIN conducting); Detroit, Mich.; Rochester, N. Y.

Concerts in other cities: New Haven, Conn. (Yale University), November 12, February 11 (LEONARD BERNSTEIN conducting), March 11; New London, Conn. (Connecticut College), January 7 (Soloist: JASCHA VEISSI); Washington, D. C., January 9; Hartford, Conn., January 14 (BRUNO WALTER conducting) and April 8; White Plains, N. Y., February 13 (LEONARD BERNSTEIN conducting); Northampton, Mass. (Smith College), March 10 (RICHARD BURGIN conducting) (Soloist: ELLABELLE DAVIS); Philadelphia, Pa., March 13 (Soloist: ELLABELLE DAVIS); Newark, N. J., April 10.

PENSION FUND CONCERTS (102nd, 103rd)

June 2, 1946. Concert by the BOSTON POPS ORCHESTRA.

April 22, 1947. BRAHMS: A German Requiem (HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor; Soloist: FRANCES YEEND, Soprano; JAMES PEASE, Baritone).

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Thirteenth Annual Meeting of the Friends of the Orchestra was held in Symphony Hall on February 27, 1947, at four o'clock in the afternoon. Mr. Wolcott presided as chairman, read the Treasurer's report, and introduced Mr. Jerome D. Greene, who spoke briefly. After a concert consisting of Beethoven's "Egmont" Overture, Moussorgsky's Prelude to "Khovanstchina" and Weber's Overture to "Oberon," the Trustees and Dr. Koussevitzky received the members at tea.

POP CONCERTS

The sixty-first season of the Boston Pops, Arthur Fiedler, Conductor, was given in Symphony Hall, April 30 — June 29, 1946, with performances each night (excepting Sundays June 9, June 16, June 23).

THE FOLLOWING VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA WERE RELEASED IN THE COURSE OF THE SEASON:

"Brazil," Barroso-Gould; Intermezzo, Prévost; Ballet Music from "Le Cid," Massenet; "Village Swallows" Waltz, Strauss; "Duel in the Sun," Tiomkin; "Fancy Free," Ballet, Bernstein; "Fatinitza" Overture, von Suppé; "Danza Piemontese," Sinigaglia.

ESPLANADE CONCERTS

The Esplanade Orchestra under the direction of Arthur Fiedler participated at the opening of the Cambridge Centennial, at the Harvard Stadium on June 30, 1946.

The eighteenth consecutive season of the Esplanade Concerts by an orchestra of members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial. The season opened on July 2, with performances each night except Fridays, weather permitting, through July 20. There were also four Wednesday morning concerts for children.

YOUTH CONCERTS

Six Youth Concerts (October 30, November 20, January 22, February 19, March 19, April 16) were given in Symphony Hall under the sponsorship of the Boston Symphony Orchestra, by members of the Orchestra, WHEELER BECKETT, Conductor.

BROADCASTS

The concerts were broadcast by the American Broadcasting Company, under the sponsorship of the Allis-Chalmers Manufacturing Company of Milwaukee, on Saturday evenings from 9:30 to 10:30, including the Pops season of 1946, one Esplanade concert, two Bach-Mozart concerts, and three concerts of the Berkshire Festival. All Tuesday evening concerts, in Symphony Hall and on tour, during the Orchestra's sixty-sixth season were broadcast from 9:30 to 10:30 as sustaining programs of the network through January 14, 1947. From January 21 through the remainder of the season, the concerts were broadcast from 8:30 to 9:30 under the sponsorship of the John Hancock Mutual Life Insurance Company of Boston.

TANGLEWOOD
BERKSHIRE FESTIVAL

Four BACH-MOZART concerts, directed by SERGE KOUSSEVITZKY, were given by members of the Boston Symphony Orchestra in the Theater-Concert Hall at Tanglewood on two Saturday evenings and two Sunday afternoons, July 13, July 14, July 20, July 21, 1946. The programmes were as follows:

July 13–14, MOZART: Symphony in B-flat, No. 33 (K. 319); MOZART: Adagio ma non troppo from the Quintet in G minor for Strings (K. 516); BACH: Brandenburg Concerto No. 3 in G major, for String Orchestra (with Sinfonia from the Cantata "Christ lag in Todesbanden"); BACH: Brandenburg Concerto No. 5 in D major (Piano: LUKAS FOSS; Violin: RICHARD BURGIN; Flute: GEORGES LAURENT); MOZART: Serenade in B-flat for Wind Instruments (K. 361).

July 20–21. BACH: Brandenburg Concerto No. 2 in F major (Solo Violin: RICHARD BURGIN; Flute: GEORGES LAURENT; Oboe: FERNAND GILLET; Trumpet: ROGER VOISIN); MOZART: Violin Concerto in A major, No. 5 (K. 219) (Soloist: WILLIAM KROLL); BACH: Suite (Overture) in D major, No. 4; MOZART: Symphony ("Jupiter") No. 41 (K. 551).

Nine symphony concerts by the Boston Symphony Orchestra under the direction of SERGE KOUSSEVITZKY were given in the Shed (which was presented to the Boston Symphony Orchestra by the Berkshire Festival Committee on October 4, 1945).

Series A. Thursday evening, July 25: BEETHOVEN: Symphony No. 3 in E-flat major, "Eroica," Op. 55; SHOSTAKOVITCH: Symphony No. 9, Op. 70 (First performance in the United States); MOUSSORGSKY: Excerpts from "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by MAURICE RAVEL.

Saturday evening, July 27: BEETHOVEN: Symphony No. 6 in F major, "Pastoral," Op. 68; RACHMANINOFF: Piano Concerto No. 2 in C minor, Op. 18 (Soloist: EUGENE LIST); RAVEL: "Daphnis et Chloé," Ballet, Orchestral Excerpts (Second Suite).

Sunday afternoon, July 28: MENDELSSOHN: Symphony in A major No. 4, "Italian," Op. 90; COPLAND: Suite from the Ballet, "Appalachian Spring"; TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64.

Series B. BRAHMS: Thursday evening, August 1: Tragic Overture, Op. 81; Concerto for Pianoforte No. 1 in D minor, Op. 15 (Soloist: CLAUDIO ARRAU); Symphony No. 4 in E minor, Op. 98.

Saturday evening, August 3: Symphony No. 3 in F major, Op. 90; Rhapsody for Contralto Solo, Male Chorus and Orchestra, Op. 53 (Soloist: CAROL BRICE; Festival Chorus trained by ROBERT SHAW); Symphony No. 2 in D major, Op. 73.

Sunday afternoon, August 4: Variations on a Theme by Haydn, Op. 56A; Concerto for Violin and Violoncello with Orchestra, in A minor, Op. 102 (Soloists: ERICA MORINI, Violin, and GREGOR PIATIGORSKY, Violoncello); Symphony No. 1 in C minor, Op. 68.

Series C. Thursday evening, August 8: PROKOFIEFF: Symphony No. 5, Op. 100; SCHUMANN: Concerto for Violoncello and Orchestra in A minor, Op. 129 (Soloist: GREGOR PIATIGORSKY); WAGNER: Prelude to "Lohengrin"; STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28.

Saturday evening, August 10: WILLIAM SCHUMAN: American Festival Overture; MARTINU: Concerto for Violin and Orchestra (Soloist: MISCHA ELMAN); SHOSTAKOVITCH: Symphony No. 9, Op. 70; TCHAIKOVSKY: Ouverture Solennelle, "1812," Op. 49.

Sunday afternoon, August 11: THOMPSON: "The Testament of Freedom," for Men's voices with Orchestra (Festival Chorus trained by ROBERT SHAW); BEETHOVEN: Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125 (Soloists: FRANCES YEEND, Soprano; EUNICE ALBERTS, Contralto; JOSEPH LADEROUTE, Tenor; JAMES PEASE, Bass; Festival Chorus trained by ROBERT SHAW).

BERKSHIRE MUSIC CENTER

The Berkshire Music Center, SERGE KOUSSEVITZKY, director, was resumed last summer and held its fourth session at Tanglewood from July 1 to August 10, 1946.

The Society of Friends of the Berkshire Music Center was organized for those interested in the activities of the Center and its support. The Center consisted, as before, of five departments:

I. Orchestral Conducting, under the direction of Dr. KOUSSEVITZKY, assisted by LEONARD BERNSTEIN, RICHARD BURGIN, and STANLEY CHAPPLE;
Choral Conducting, under HUGH ROSS and ROBERT SHAW;

II. Orchestral and Chamber Music (the chamber music under the direction of GREGOR PIATIGORSKY);

III. Composition, under AARON COPLAND, BOHUSLAV MARTINU, and NIKOLAI LOPATNIKOFF;

IV. Opera, under the direction of BORIS GOLDOVSKY, RICHARD RYCHTARIK, and FREDERIC COHEN;

V. Choral Singing, under ROBERT SHAW and HUGH ROSS, and Ensemble Playing.

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The Chorus participated in the Berkshire Festival in performances of BRAHMS' Rhapsody for Contralto, Male Chorus and Orchestra, and BEETHOVEN's Ninth Symphony. "Peter Grimes," composed by Benjamin Britten by commission of the Koussevitzky Music Foundation, had its first American performances by the Opera Department on August 6, 7 and 9.

In addition to the school concerts and opera performances, four Chamber Music Concerts were presented by the Center with the coöperation of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. These were given on four Tuesday evenings in the Theatre-Concert Hall. The programs were as follows:

July 2 — The Berkshire Wood Wind Ensemble, LOUIS SPEYER, Director (GEORGE MADSEN, Flute; LOUIS SPEYER, Oboe; VIKTOR POLATSCHEK, Clarinet; RAYMOND ALLARD, Bassoon; WILLEM VALKENIER, French Horn); BERNARD ZIGHERA, Piano, Assisting Artist; JEAN LEFRANC, Viola; BEETHOVEN: Quintet for Piano and Winds, Op. 16; RANDALL THOMPSON: Suite for Oboe, Clarinet, and Viola; HINDEMITH: Chamber Music for Five Wind Instruments, Op. 24, No. 2; POULENC: Trio for Piano, Oboe, and Bassoon; SHAPERO: Piano Sonata No. 3 (played by the composer); RIETI: Sonata for Piano, Flute, Oboe, and Bassoon.

July 9 — Boston Society of Ancient Instruments, ALFRED ZIGHERA, Director (PAUL FEDOROVSKY, Descant Viol; ALBERT BERNARD, Treble Viol; GASTON DUFRESNE, Violone; ALFRED ZIGHERA, Viola da gamba; PUTNAM ALDRICH, Harpsichord): TELEMANN: Suite in C major (four viols and harpsichord); BACH: Sonata in D major (harpsichord and viola da gamba); GIBBONS: Fantasie (four viols); SCARLATTI: Sonata in E major; RAMEAU: Rigaudons and Tambourin (harpsichord solo); HANDEL: Sonata in C major (viola da gamba and harpsichord); COUPERIN: La Sultane (four viols and harpsichord).

July 16 — The Kroll Quartet (WILLIAM KROLL, Violin; LOUIS GRAELER, Violin; NATHAN GORDON, Viola: AVRON TWERDOWSKY, Violoncello): BEETHOVEN: String Quartet in F minor, Op. 95; PROKOFIEFF: String Quartet No. 2, Op. 92; HAYDN: String Quartet in D major, Op. 64, No. 5.

July 23 — The Berkshire Chamber Orchestra, LOUIS SPEYER, Conductor (RICHARD BURGIN, Violin; ALFRED KRIPS, Violin; JEAN LEFRANC, Viola; JEAN BEDETTI, Violon-

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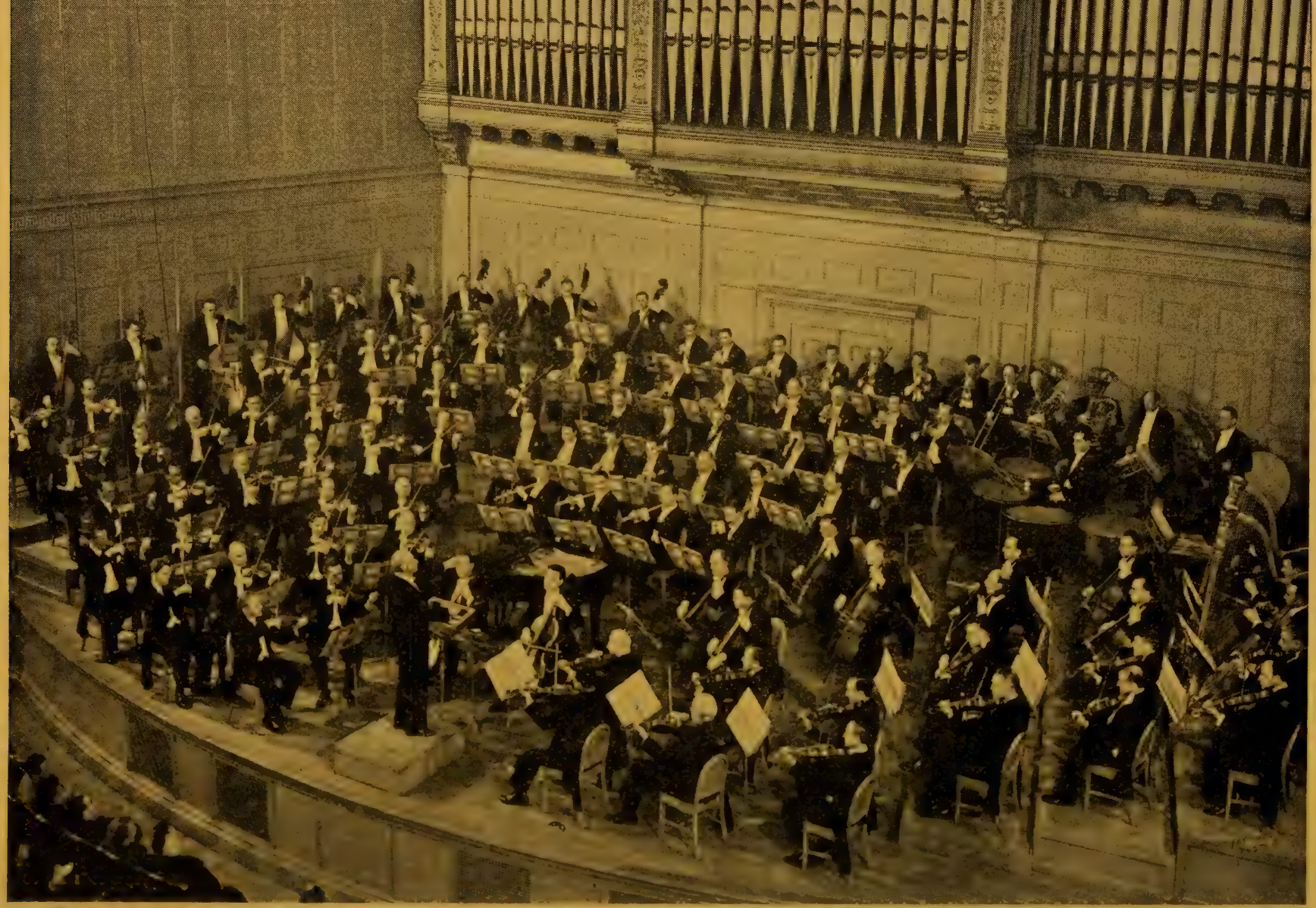

Original Photographs (9½" x 13") of this picture may be obtained at $2.00 each by mail order to the Boston Symphony Orchestra, Boston 15, Mass. (The proceeds to be devoted to the orchestra's Pension Fund.)

cello; VIKTOR POLATSCHEK, Clarinet; RAYMOND ALLARD, Bassoon; ROMAN SZULC, Timpani; LUKAS FOSS, Piano; PUTNAM ALDRICH, Harpsichord): COPLAND: Sextet; LOURIÉ: "Naissance de la Beauté," Cantata for Soprano Solo, Twelve Sopranos, Clarinet, Bassoon, Harpsichord, and Small Cymbals (First performance in America) (Soprano: VALENTINA VISHNEVSKA; Chorus trained by HUGH ROSS); MALIPIERO: "Le Sette Allegresse d'Amore" for Soprano and Fourteen Instruments (First performance); IBERT: Divertissement.

EXHIBITS

(In the First Balcony Gallery of Symphony Hall)

1946–47

(Arranged in collaboration with the Boston Museum of Fine Arts)

October 4 through October 5	Exhibition of flower arrangements, sponsored by the Garden Club Federation of Massachusetts and the Massachusetts Horticultural Society.
October 11 through October 20	Boston Book Fair Exhibit.
October 25 through November 9	Exhibition of Baroque Paintings.
November 22 through November 30	Paintings by Three Berkshire Artists, from the Berkshire Museum, Pittsfield.
December 13 through January 4	Painters of Fantasy, arranged by the Institute of Modern Art.
January 17 through March 8	Exhibition of The Boston Scene.
March 18 through April 5	Paintings by the Guild of Boston Artists.
April 15 through April 26	Paintings by Worcester artists, from the Worcester Art Museum.

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1947

BERKSHIRE FESTIVAL

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

LEONARD BERNSTEIN ROBERT SHAW
Guest Conductors

– TWELVE CONCERTS –

Sunday afternoon,	July 13	Extra Concert, *Music of* BACH
Sunday afternoon,	July 20	Extra Concert, *Music of* MOZART
Thursday evening,	July 24	SERIES A
Saturday evening,	July 26	SERIES A
Sunday afternoon,	July 27	SERIES A
Thursday evening,	July 31	SERIES B
Saturday evening,	August 2	SERIES B
Sunday afternoon,	August 3	SERIES B
Tuesday evening,	August 5	Extra Concert, to include Beethoven's Ninth Symphony
Thursday evening,	August 7	SERIES C
Saturday evening,	August 9	SERIES C
Sunday afternoon,	August 10	SERIES C

Music to be Played at the Berkshire Festival 1947

At the two extra Sunday afternoon concerts, Dr. Koussevitzky will present music of *Bach* and *Mozart* performed by an orchestra of eighteenth-century proportions.

Dr. Koussevitzky plans to include in Series A *Brahms*—Second Symphony; *Schubert*—Seventh Symphony; *Copland*—Third Symphony; *Mendelssohn*—"Italian" Symphony; *Berlioz*—"Harold in Italy" Symphony (Viola soloist: *William Primrose*); *Hindemith*—Violin Concerto (Soloist: *Ruth Posselt*); *Barber*—Overture "School for Scandal"; *Honegger*—Symphony for Strings.

Series B will consist of a *Beethoven* Cycle, to include the nine Symphonies, together with other works, the Ninth to be performed at an extra concert on the following Tuesday evening, August 5.

The programs for Series C will include *Haydn*—Symphony No. 102; *Schumann*—Second Symphony; *Tchaikovsky*—Fourth Symphony; *Debussy*—"The Sea"; *Stravinsky*—"Le Sacre du Printemps" and Symphony of Psalms, *Mozart*—Requiem (with chorus and soloists), *Martinu*, Concerto Grosso.

Special prices for the three extra concerts (July 13, July 20, August 5) are available to subscribers to any of the three Series.

Applications for Series tickets now being received. Detailed ticket information sent on request.

The Berkshire Music Center

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*( )	CLAUDIO ARRAU, Pianist	Sun. Aft., Nov. 2
*( )	RISE STEVENS	Wed. Eve., Nov. 5
( )	FIRST PIANO QUARTET	Sun. Aft., Nov. 9
*( )	GRILLER STRING QUARTET	Thurs. Eve., Nov. 13
( )	TAGLIAVINI	Sun. Aft., Nov. 16
*( )	RICHARD DYER-BENNET, Ballad Singer	Sun. Aft., Nov. 23
( )	MARIAN ANDERSON	Sun. Aft., Nov. 30
( )	DRAPER & ADLER	Sat. Eve., Dec. 6
( )	EZIO PINZA	Sun. Aft., Dec. 14
( )	MENUHIN	Sun. Aft., Jan. 4
*( )	WILLIAM KAPELL	Sun. Aft., Jan. 11
*( )	IVA KITCHELL (Dance Humorist)	Wed. Eve., Jan. 14
( )	MAGGIE TEYTE	Thurs. Eve., Jan. 22
*( )	ROSARIO AND ANTONIO, Renowned Spanish Dancers — Choice of	Fri. Eve., Feb. 6 / Sat. Mat., Feb. 7
*( )	RICHARD TAUBER, Viennese opera tenor	Sun. Aft., Feb. 8
*( )	ALEXANDER BRAILOWSKY	Sun. Aft., Feb. 15
( )	LOTTE LEHMANN	Fri. Eve., Feb. 20
*( )	JOHN CHARLES THOMAS	Sun. Aft., Mar. 7
( )	ARTUR RUBINSTEIN	Sun. Aft., Apr. 14

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